

UNIVERSAL
LIBRARY



111 790

UNIVERSAL
LIBRARY

JOURNAL OF PROCEEDINGS

OF THE

SIXTEENTH
ANNUAL MEETING

OF THE

Music Supervisors'
National Conference

HELD AT

CLEVELAND, OHIO

APRIL 9-13, 1923



Copies of this and preceding volumes may be purchased at \$2.00 per copy by addressing the editor, George Oscar Bowen, University School of Music, Ann Arbor, Michigan

Table of Contents

Constitution and By-Laws	5
Calendar of Meetings	9
Special Groups	10
Educational Council	10
State Chairmen	10
Standing Committees	11
Officers and Board of Directors	12
Program of Sixteenth Meeting, Cleveland, 1923	13
FIRST DAY	
Opening Concert, Mixed Glee Club, East High School, Cleveland, Will Davis, Director	13
Demonstration Lessons	
A Violin Class Lesson, B. F. Stuber	23
Teaching a Rote Song in Grade Two, Ruth Weegand	23
Testing Adolescent Voices, Arnold Wagner	24
Two-Part Singing, Winifred Smith	25
Concert, Oberlin College Glee Club, J. E. Wirkler, Director	13
Address: The Symphony Orchestra as Related to Music in the Public Schools, Nikolai Sokoloff	25
SECOND DAY	
Concert; Boys' Band, East Technical High School, Cleveland, Russell V. Morgan, Director	14
President's Address, Karl W. Gehrkins	28
Addresses: Charles H. Farnsworth (38), David Snedden (45)	
Concert: Cleveland All-High School Orchestra, Russell V. Morgan, Director	15
Address, "A Lesson in Music Appreciation," Water Damrosch	53
Concert: Cleveland Symphony Orchestra, Nikolai Sokoloff, Director	15
THIRD DAY	
Concert: Boys' Glee Club, Davenport, Iowa, Burton Garlinghouse, Director	15
Addresses: William Arms Fisher (59), Harry E. Whittemore (62), C. C. Birchard (68), George H. Gartlan (77), Kenneth S. Clark (80)	
Concert: Group One Thousand Boys, J. Powell Jones, Director	16
Addresses: Hollis Dann (84), Edward Dickinson (92)	
Concert: Conference Chorus and Orchestra	16
FOURTH DAY	
Concert: Girls' Band, Glenville High School, Griffeth Jones, Director ..	17
Annual Business Meeting	224
Addresses: Glenn H. Woods (102), Thomas James Kelly (108), Arthur Shepherd (113)	
Sectional Meetings	
I. Listening Lessons in the Grades	
Miss Nelle I. Sharpe, Chairman	
The Correlation of the Singing Lesson and the Listening Lesson.	116
Miss Mabel Bray	
The Correlation of Music and English	118
Miss Grazella Puliver Shepard	
Teaching Musical Form with the Aid of Phonograph	122
Miss Ruby Gail	
Advantages and Dangers of Music Memory Contest	125
Miss Sudie L. Williams	
II. Appreciation Class in the High School	
Miss Edith Rhett, Chairman	
The Study of Music Literature (Copy not submitted)	
Miss Rhett	
The Use of the Player Piano in Appreciation Classes	128
Miss Margaret Lowry	
The Use of the Music Library	132
O. G. Sonneck	
III. High School Chorus and Glee Clubs	
Miss Grace Wilson, Chairman	

MUSIC SUPERVISORS' NATIONAL CONFERENCE

The Art of Conducting	141
John T. Watkins	
English Diction in Singing	147
Thomas James Kelly	
Vocal Problems Encountered	149
Mabel S. Spizzev	
Beyond the Horizon	154
Miss Lyravine Votaw	
Ideals Underlying Selection of Operettas and Cantatas	160
Miss M. Teresa Armitage	
IV. Instrumental Section	
Genn H. Woods, Chairman	
Demonstration of a New Method of Teaching Instruments	163
T. P. Giddings and J. E. Maddy	
Work of the Committee on Instrumental Affairs	167
Jay W. Fay	
The Band as a School and Community Asset	172
Edgar B. Gordon	
The "Melody" vs "Exercise" Method in Violin Class Teaching	175
David Mattern	
Violin Class Teaching in Favor of Pure Exercise Method	179
Guy Booth	
FIFTH DAY	
Concert: Central Band and Orchestra, Grand Rapids, Mich.	19
Conway Peters, Director	
Address: What is Modern in Music?	181
Ernest Bloch	
Organ Recital at City Auditorium	20
Edwin Arthur Kraft	
Sectional Meetings	
I. The Everyday Music Lesson in the Ordinary Grade Room	
Miss Alice Inskeep, Chairman	
The Daily Lesson Plan	185
Miss Inskeep	
Advantages of the Movable "Do" over the Fixed "Do"	186
Duncan McKenzie	
Grading Children in Music	191
Mrs. Homer E. Cotton	
II. Music in the Small Town and Rural Community	
Ernest Hesser, Chairman	
Introducing Music as a New Subject	193
William Breach	
Music, Its Possibilities for Development on the County Unit Basis (Not submitted)	
Charles E. Green	
The Music Program of the Centralized School	198
S. T. Burns	
Rural Music in Ohio	201
Miss Nelle I. Sharpe	
Making Music a Vital Force in the Rural School (Not Submitted)	
Miss Alice E. Bivens	
III. High School Theory	
A. E. Heacox, Chairman	
What Shall We Teach in First Year Harmony?	206
Mr. Heacox	
Seven Years of Harmony Teaching in the Detroit High Schools	213
Miss Louise W. Conklin	
Daily Drill in High School Harmony	216
Frank E. Percival	
An Outline of a Two-Year Harmony Course	219
Miss Fannie C. Dillon	
Treasurer's Report	242
Financial Report of Journal Editor	243
Reports of State Chairmen	244
Members	269
Index	319

Constitution and By-Laws

ARTICLE I.—NAME

This organization shall be known as the Music Supervisors' National Conference.

ARTICLE II.—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

ARTICLE III.—MEMBERSHIP

Sec. 1. Membership shall be Active, Associate, Honorary, and Contributing.

Sec. 2. Any person actively interested in Public School Music may become an Active Member of the Conference, upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and of holding office.

Sec. 3. Any person interested in Public School Music may become an Associate Member of the Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings and of taking part in discussions, but they shall have no vote nor hold office, and they are not entitled to a printed copy of the *Proceedings*.

Sec. 4. Any person interested in Public School Music, who desires to contribute to the support of the Conference, may become a contributing member. Contributing members shall have all the privileges of active members.

ARTICLE IV.—DUES

Sec. 1. The dues for Active Members shall be \$3.00 for the first year and \$2.00 annually thereafter. Dues are payable, for the current year, on and after January 1st; if the dues for the current year are not paid by December 31st, active membership lapses, and such a person desiring to be re-instated, may exercise the option of renewing membership by paying all arrears and receiving the published *Proceedings* of the intervening years, or of becoming an active member, on the same terms as new members.

Sec. 2. The dues for Associate Members shall be \$2.00 annually.

Sec. 3. The dues for contributing members shall be \$5.00 annually.

Sec. 4. No person shall be entitled to the privileges of active or associate membership until dues for the current year shall have been paid.

ARTICLE V.—OFFICERS

Sec. 1. The officers of this Conference shall consist of a President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and Board of Directors, and these officers together with the retiring President, shall constitute the Executive Committee of the Conference.

Sec. 2. The term of office for President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer and Auditor shall be one year, or until their successors are duly elected. With the exception of the 2nd Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for more than two consecutive years.

In the event of the President's re-election for a second year the Ex-President member of the Executive Committee shall remain a member of the Executive Committee for two years.

Sec. 3. The Board of Directors shall consist of 5 members elected the first time for a period of 5, 4, 3, 2, and 1 year, respectively; at each annual meeting thereafter, one Director shall be elected for a term of 5 years to fill the place made vacant by the retiring member. The member whose term of office next expires shall be the Chairman of the Board of Directors for that year.

Sec. 4. The State Advisory Committee shall be composed of active members of the Conference, elected by the Executive Committee, from each State and territorial possession of the United States of America. The number of members composing this committee shall not be fixed.

ARTICLE VI.—ELECTION

Sec. 1. The President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and one member of the Board of Directors shall be nominated by a committee consisting of seven (7). The members of the nominating committee shall be elected by an informal ballot of the active members of the conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Annual Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count and announce the result, not later than 10 o'clock of the following morning. The seven persons receiving the highest number of votes shall be declared the nominating committee. In case of a tie vote for any two or more persons, the Executive Committee shall decide the tie vote.

The nominating committee shall nominate two members of the Conference for each selective office of the Conference.

Sec. 2. The election of officers shall take place at the Annual Business Meeting of the Conference. A majority of all votes cast is required to elect.

ARTICLE VII.—MEETING

Sec. 1. The Conference shall meet annually, between the dates of February 15th and May 15th at the discretion of the Executive Committee. The Annual Business Meeting shall be held on the day preceding the closing day of the conference. Twenty active members shall constitute a quorum for the transaction of business at the Annual Business Meeting.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

ARTICLE VIII.—AMENDMENTS

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Annual Business Meeting, providing formal notice of such contemplated action shall have been given the Active Members at least 60 days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Annual Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of the contemplated action shall have been given the Active Members at least 24 hours before it is acted upon.

ARTICLE IX.—NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

Sec. 1. The National Research Council of Music Education shall consist of fifteen (15) active members who have done notable work in the field of school music.

Sec. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make annual reports of its findings to the Conference.

Sec. 3. The active members in attendance at the Sixteenth Annual Meeting of the Conference in Cleveland shall elect by ballot fifteen (15) members of the National Research Council of Music Education from a list of thirty (30) nominees selected by a nominating committee. Of the fifteen (15) members so elected, the three (3) receiving the highest number of votes shall hold office for six (6) years, the three (3) receiving the next highest number of votes shall hold office for five (5) years, the three (3) receiving the next highest number of votes shall hold office for four (4) years, the three (3) receiving the next highest number of votes shall hold office for three (3) years, and the three (3) receiving the next highest number of votes shall hold office for two (2) years.

Sec. 4. All vacancies in the National Research Council of Music Education shall be filled at the next succeeding annual meeting of the Conference by election by the active members present at that meeting. All elections to the National Research Council of Music Education, subsequent to the election at the Sixteenth Annual Meeting in Cleveland, shall be for a period of five (5) years.

Sec. 5. The Nominating Committee shall nominate two (2) active members for each vacancy in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Sec. 6. No member shall be eligible to re-election to the National Research Council of Music Education until one (1) year shall have elapsed after the expiration of his term of office.

By-Laws

ARTICLE I.—DUTIES OF OFFICERS

Sec. 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with the exception of the Advisory Committee from the States and the Nominating Committee (which Committees are provided for in the Constitution), and shall in consultation with the Executive Committee prepare the program for the Annual Meeting of the Conference.

Sec. 2. It shall be the duty of the first Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. The second Vice-President shall be the Chairman of a Standing Committee on Publicity.

Sec. 4. The Secretary shall keep due record of the proceedings of the Annual Meeting of the Conference, and of all meetings of the Executive Committee: shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the conference: shall keep a list of members and their addresses and shall prepare within 30 days after the Annual Meeting of the conference the material for publication in the printed copy of the *Proceedings*.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Board of Directors and signed by the President, and shall report all receipts and disbursements at the Annual Business Meeting.

Sec. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the Annual Business Meeting.

Sec. 7. The Board of Directors shall have charge of the printing, advertising, and railway rates; shall attend to the local arrangements and all business matters relating to the Annual Meeting of the Conference and shall approve through its Chairman all bills before they are signed by the President or paid by the Treasurer.

Sec. 8. To the Executive Committee shall be entrusted the general management of the Conference, including place and time of meeting, oversight of programs, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Annual Meeting of the Conference; further, this Committee shall form, from year to year, the State Advisory Committee.

Sec. 9. It shall be the duty of the Advisory Committee from the States to co-operate with the Executive Committee and the Educational Committee in such activities as may be delegated to it by the Executive Committee or by the Educational Council with the approval of the Executive Committee.

Calendar of Meetings

- | | |
|---|---|
| <p>1907 Keokuk, Iowa (Organized)
 Frances E. Clark, Chairman
 P. C. Hayden, Secretary</p> <p>1909 Indianapolis, Indiana
 P. C. Hayden, President
 Stella R. Root, Secretary</p> <p>1910 Cincinnati, Ohio
 E. L. Coburn, President
 Stella R. Root, Secretary</p> <p>1911 Detroit, Michigan
 E. B. Birge, President
 Clyde E. Foster, Secretary</p> <p>1912 St. Louis, Missouri
 Charles A. Fullerton, President
 M. Ethel Hudson, Secretary</p> <p>1913 Rochester, New York
 Henrietta G. Baker, President
 Helen Cook, Secretary</p> <p>1914 Minneapolis, Minnesota
 Mrs. Elizabeth Casterton,
 President
 May E. Kimberly, Secretary</p> <p>1915 Pittsburgh, Pennsylvania
 Arthur W. Mason, President
 Charles H. Miller, Secretary</p> | <p>1916 Lincoln, Nebraska
 Will Earhart, President
 Agnes Benson, Secretary</p> <p>1917 Grand Rapids, Michigan
 Peter W. Dykema, President
 Julia E. Crane, Secretary</p> <p>1918 Evansville, Indiana
 C. H. Miller, President
 Ella M. Brownell, Secretary</p> <p>1919 St. Louis, Missouri
 Osbourne G. McConathy,
 President
 Mabelle Glenn, Secretary</p> <p>1920 Philadelphia, Pennsylvania
 Hollis E. Dann, President
 Elizabeth Pratt, Secretary</p> <p>1921 St. Joseph, Missouri
 John W. Beattie, President
 E. Jane Wisenall, Secretary</p> <p>1922 Nashville, Tennessee
 Frank A. Beach, President
 Ada Bicking, Secretary</p> <p>1923 Cleveland, Ohio
 Karl W. Gehrkins, President
 Alice Jones, Secretary</p> |
|---|---|

Special Groups

EDUCATIONAL COUNCIL

Charles H. Farnsworth, Chairman.....	New York City
Will Earhart.....	Pittsburgh, Pennsylvania
Karl W. Gehrkins.....	Oberlin, Ohio
Hollis Dann.....	Harrisburg, Pennsylvania
Peter W. Dykema.....	Madison, Wisconsin
T. P. Giddings.....	Minneapolis, Minnesota
Alice Inskip.....	Cedar Rapids, Iowa
O-bourne McConathy.....	Evanston, Illinois
W. Otto Miessner.....	Milwaukee, Wisconsin
C. H. Miller.....	Rochester, New York
Mrs. Frances E. Clark.....	Camden, New Jersey
Frank A. Beach.....	Emporia, Kansas

STATE CHAIRMEN

<i>Alabama</i> —Miss Leta Kitts, Birmingham
<i>Arizona</i> —Miss Edith A. Sutherland, Phoenix
<i>Arkansas</i> —Miss Sarah Y. Cline, Little Rock
<i>Canal Zone</i> —Miss Helen Currier, Balboa
<i>Canada</i> —Duncan McKenzie, Toronto
<i>California</i> —Glenn H. Woods, Oakland
<i>Colorado</i> —Miss Lillian McCracken, Boulder
<i>Connecticut</i> —W. D. Monnier, Hartford
<i>Delaware</i> —Miss Ruth E. Storms, Wilmington
<i>District of Columbia</i> —Edwin N. C. Barnes, Washington
<i>Florida</i> —Mrs. Grace P. Woodman, Jacksonville
<i>Georgia</i> —Miss Kate Lee Harralson, Atlanta
<i>Idaho</i> —Fowler Smith, Boise
<i>Illinois</i> —Miss Winifred V. Smith, Cicero
<i>Indiana</i> —Frank Percival, Indianapolis
<i>Iowa</i> —Mrs. Elizabeth Carmichael, Fort Dodge
<i>Kansas</i> —Miss Bessie Miller, Kansas City
<i>Kentucky</i> —Miss Caroline Bourgard, Louisville
<i>Louisiana</i> —Miss Mary M. Conway, New Orleans
<i>Maine</i> —E. S. Pitcher, Auburn
<i>Maryland</i> —Thomas L. Gibson, Baltimore
<i>Massachusetts</i> —Charles I. Rice, Worcester
<i>Michigan</i> —John W. Beattie, Grand Rapids
<i>Minnesota</i> —Mrs. Harriet Smith Fuller, Albert Lea
<i>Mississippi</i> —Mrs. Allie Woodward, Starkville
<i>Missouri</i> —Miss Mabelle Glenn, Kansas City
<i>Montana</i> —Miss Eleanor A. Tenner, Butte
<i>Nebraska</i> —H. O. Ferguson, Lincoln
<i>Nevada</i> —Miss Helen E. Cruickshank, Tonapah
<i>New Hampshire</i> —Harry E. Whittemore, Manchester

New Jersey—Thomas Wilson, Elizabeth
New Mexico—Mrs. Adolphine S. Kohn, Las Vegas
New York—Arthur J. Abbott, Buffalo
North Carolina—William Breach, Winston-Salem
North Dakota—Nils Bosen, Fargo
Ohio—A. W. Martin, Oxford
Oklahoma—Mrs. Minnaletha White, Oklahoma City
Oregon—Miss Eugenia McNaughten, Portland
Pennsylvania—Dr. Hollis Dann, Harrisburg
Rhode Island—Walter Butterfield, Providence
South Carolina—Mrs. B. L. Blackwell, Spartanburg
South Dakota—Miss Anna Peterson, Sioux Falls
Tennessee—Milton Cook, Nashville
Texas—Miss Sudie L. Williams, Dallas
Utah—Lisle Bradford, Salt Lake City
Vermont—Miss Beryl M. Harrington, Burlington
Virginia—Miss Ella M. Hayes, Newport News
Washington—Miss Francis M. Dickey, Seattle
West Virginia—Miss Lelia Stillman, Morgantown
Wisconsin—Edgar B. Gordon, Madison
Wyoming—Miss Louise Brehmer, Greybull

STANDING COMMITTEES

INSTRUMENTAL MUSIC

Jay W. Fay, Rochester, N. Y., Chairman.
 Victor L. F. Rebmann, Yonkers, N. Y.
 B. F. Steuber, Akron, Ohio.
 Russell V. Morgan, Cleveland, Ohio.
 Eugene Hahnel, St. Louis, Mo.

VOCAL MUSIC

Edgar B. Gordon, Madison, Wis., Chairman.
 Mabelle Glenn, Kansas City, Mo.
 D. H. Gebhart, Nashville, Tenn.
 Ernst Hesser, Indianapolis, Ind.
 Mary Nugent, Pittsfield, Mass.
 J. Powell Jones, Cleveland, Ohio.

AMENDMENT TO CONSTITUTION

Paul J. Weaver, Chapel Hill, N. C.
 Mabelle Glenn, Kansas City, Mo.
 Charles H. Farnsworth, New York City.

WEEK OF SONG

Clara F. Sanford, Harrisburg, Pa.
 R. Lee Osborn, Maywood, Ill.
 Ada Bicking, Evansville, Ind.
 Peter W. Dykema, Madison, Wis.

NECROLOGY

Charles H. Congdon, Chicago, Ill.

Officers

President—MR. KARL W. GEHRKENS, Oberlin, Ohio.

First Vice-President—MRS. MARY S. VERNON, Chicago, Ill.

Second Vice-President—MR. GEORGE OSCAR BOWEN, Ann Arbor Mich.

Secretary—MISS ALICE JONES, Evanston, Ill.

Treasurer—A. VERNON McFEE, Johnson City, Tenn.

Auditor—P. C. HAYDEN, Keokuk, Iowa.

BOARD OF DIRECTORS

MR. GLENN H. WOODS, Chairman, Oakland, Cal.

MISS EFFIE HARMON, South Bend, Ind.

MISS MABELLE GLENN, Kansas City, Mo.

MR. EDGAR B. GORDON, Madison, Wis.

MR. W. H. BUTTERFIELD, Providence, R. I.

MR. FRANK A. BEACH, Emporia, Kan., *ex officio*.

OFFICERS FOR 1923-1924

President—W. OTTO MIESSNER, Milwaukee, Wis.

First Vice-President—INEZ FIELD DAMON, Lowell, Mass.

Second Vice-President—GEORGE OSCAR BOWEN, Ann Arbor, Mich.

Secretary—WINIFRED SMITH, Cicero, Ill.

Treasurer—A. VERNON McFEE, Johnson City, Tenn.

Auditor—P. C. HAYDEN, Keokuk, Iowa.

BOARD OF DIRECTORS, 1923-1924

EFFIE HARMON, Chairman, South Bend, Ind.

MABELLE GLENN, Kansas City, Mo.

EDGAR B. GORDON, Madison, Wis.

W. H. BUTTERFIELD, Providence, R. I.

FRANK A. BEACH, Emporia, Kan.

JOHN C. KENDEL, Denver, Colo.

Karl W. Gehrken, *Ex officio*

Program—Sixteenth Meeting

Cleveland, Ohio.

MONDAY, APRIL 9

9:00 a. m.—Visiting Cleveland Public Schools.

2:00 m.—Luncheon. Meeting of the Executive Board.

1:30 p. m.—Convention Hall, Hotel Statler. Opening concert by mixed Glee Club of East High School, Cleveland. Will Davis, Director.

PROGRAM

Sparkling Water.....	Ira B. Wilson
The Miller's Wooing.....	Eaton Faning
At Dawning.....	Charles W. Cadman
Star of Descending Night.....	Edith Roberts
The Vikings.....	Eaton Faning
The Lost Chord.....	Sullivan

2:00 p. m.—Demonstration Lessons with Discussions:

1. A Violin Class Lesson. B. F. Stuber, Supervisor of Instrumental Music, Akron, Ohio.
2. Teaching a Rote Song in Grade Two. Ruth Weegand, Assistant Director of Music, Atlanta, Ga.
3. Testing Adolescent Voices. Arnold Wagner, Professor of Voice and School Music, University of California.
4. Two-Part Singing. Winifred Smith, Supervisor of Music, Cicero, Ill.

4:00 p. m.—First Rehearsal of Conference Chorus; W. Otto Miessner, Conductor.

First Rehearsal of Conference Orchestra; Osbourne McConathy, Conductor.

6:00 p. m.—Informal Buffet Supper, Convention Hall, Hotel Statler.

8:00 p. m.—Concert by Oberlin College Glee Club; J. E. Wirkler, Director.

PROGRAM

Oberlin Reunion Song.....	Arr. by C. K. Chase
Strike the Anvil.....	Alberto Randegger
The Cossack.....	S. Moniuszko

MUSIC SUPERVISORS' NATIONAL CONFERENCE

- An Ode—How Sleep the Brave.....James Husst Hall
(Incidental solo by Mr. Secrist)
- Medley Original
- Piano Solo—Hungarian Rhapsody No. 2.....Liszt
Leslie H. Jolliff
- Sweet and Low.....Barnby
- Macushla MacDermot
- The Four Winds.....Bornschein
- 9:00 p. m.—Addresses of Welcome by R. G. Jones, Superintendent of Cleveland Schools, and Newton D. Baker, President Cleveland Chamber of Commerce.
- Address, "The Symphony Orchestra as Related to the Music of the Public Schools," Nikolai Sokoloff, Conductor of the Cleveland Orchestra.
- 10:00 p. m.—Informal Reception by the Officers of the Conference.

TUESDAY, APRIL 10

7:45 a. m.—Pioneers' Breakfast.

9:00 a. m.—Opening Concert by Boys' Band of East Technical High School, Cleveland; Russell V. Morgan, Director.

PROGRAM

- March, New Colonial.....Hall
- March, E Pluribus Unum.....Jewell
- Suite, Atlantis (The Lost Continent).....Safranck
- a. Hymn of Praise
- b. Gavotte
- c. The Prince and Princess
- d. The Destruction of Atlantis
- Novelty, Coconut Dance.....Hermann
- March, Stars and Stripes Forever.....Sousa
- 9:30 a. m.—President's Address, "Some Questions," Karl W. Gehrken, Oberlin, Ohio.
- Address, "A Golden Mean in School Music Education," Charles H. Farnsworth, Teachers' College, Columbia University.
- Community Singing, led by Peter W. Dykema, University of Wisconsin.
- Address, "Dynamic Tendencies in American Education, and Their Probable Effect upon Music Education," David Snedden, Ph.D., Professor of Educational Sociology and Vocational Education, Teachers' College, Columbia University.

11:15 a. m.—Rehearsal of the Conference Chorus and Orchestra.

1:30 p. m.—Concert by the Cleveland All-High School Orchestra: Russell V. Morgan, Director.

PROGRAM

l'Arlesienne Suite Bizet

a. Prelude

b. Minuetto

c. Adagio

d. Carillon

Liebestraum Liszt-Jungnickel

Marche Militaire Francais (Suite Algerienne) Saint-Saëns

2:00 p. m.—Address, "A Lesson in Appreciation," Walter Damrosch, Conductor of the New York Symphony Orchestra.

3:00 p. m.—Auto ride through the Cleveland Park System, concluding with a visit to the Cleveland Museum.

4:45 p. m.—Brief Organ Recital at the Art Museum. Douglas Moore, Museum Organist.

6:30 p. m.—Informal dinner, Convention Hall, Hotel Statler.

8:30 p. m.—Concert by the Cleveland Symphony Orchestra, complimentary to members of the Conference. Nikolai Sokoloff, Director.

PROGRAM

Symphony No. 1, C minor, Opus 68 Brahms

Prelude and Love Death, from "Tristan and Isolde" Wagner

Two Nocturnes: (a) "Clouds," (b) "Festivals" Debussy

Rakoczy March Berlioz

10:00 p. m.—Reception, tendered by the musicians and musical organizations of the City of Cleveland.

WEDNESDAY, APRIL 11

8:00 a. m.—Ohio Breakfast.

9:00 a. m.—Opening Concert by Boys' Glee Club, Davenport, Iowa, High School. Burton Garlinghouse, Director.

PROGRAM

The Lamp in the West Horatio Parker

The Song of Prince Rupert's Men Arthur Thayer

Crusader's Hymn Arr. by Burton Garlinghouse

Negro Spirituals:

- a. Standin' in de Need o' Prayer.....William Reddick
- b. Deep River.....Harry Burleigh
- The Wind.....Joseph N. Clokey
- Spooks.....Ira B. Wilson
- The Elfman.....S. Archer Gibson
- On the Road to Mandalay.....Oley Speaks
- Sweet Day is Softly Dying.....Old French Melody

9:30 a. m.—Address, "The Music Publisher and the Supervisor," William Arms Fisher, Editor, Boston, Mass.

Address, "Ethics of the Supervisor," Harry E. Whittemore, Manchester, N. H.

Address, "Music for Individual and Social Life," C. C. Birchard, Publisher, Boston, Mass.

Community Singing, led by Miss Ada Bicking, Evansville, Ind.

Address, "The Art of Accompanying as Applied to School Music," George H. Gartlan, Director of Public School Music, New York City.

Address, "The Work of the Committee on People's Songs," Kenneth S. Clark, Community Service, New York City.

11:15 a. m.—Rehearsal of Conference Chorus and Orchestra.

1:45 p. m.—Final Rehearsal of Conference Chorus and Orchestra in Masonic Hall.

3:00 p. m.—Concert by Group of One Thousand Boys. J. Powell Jones, Supervisor of Music, Cleveland, Ohio.

PROGRAM

- Ave MariaBach-Gounod
- I Know a Bank.....Horn
- Berceuse, from "Jocelyn".....Godard
- I Hear a Thrush at Eve.....Cadman

Address, "A State Program for Music in the Public Schools," Hollis Dann, State Director of Music, Pennsylvania.

Address, "The Spirit of Music: Its Cultivation the Supervisor's Task," Edward Dickinson, Professor of Music History, Emeritus, Oberlin College.

8:30 p. m.—Concert by the Conference Chorus and Orchestra.

PROGRAM

Part I—Conference Orchestra; Osbourne McConathy, Northwestern University, Evanston, Ill., Director.

Part II—Community Singing; George Oscar Bowen, University School of Music, Ann Arbor, Mich., Director.

Part III—Conference Chorus; W. Otto Miessner, State Normal School, Milwaukee, Wis., Director.

THURSDAY, APRIL 12

8:00 a. m.—State Advisory Committee Breakfast.

9:00 a. m.—Opening Concert by Girls' Band of Glenville High School. Griffith Jones, Director.

PROGRAM

March, Drum Major.....	Ellis
Serenade, Rosebud	Zamecnik
March, Invercargill.....	Lithgow
Overture, Dynamic	Huff
March, National Emblem.....	Bagley

9:30 a. m.—Annual Business Meeting.

10:30 a. m.—Instrumental Section:

1. "The Significance and Possibilities of the Instrumental Music Movement in the Public Schools," Glenn H. Woods, Director of School Music, Oakland, Calif.
2. "Cincinnati Young People's Concerts," Thomas James Kelly, Cincinnati, Ohio.
3. "Orchestral Concerts for Children," Arthur Shepherd, Assistant Director, Cleveland Symphony Orchestra.

1:30 p. m.—Sectional Meetings:

I. *Listening Lessons in the Grades.*

Miss Nelle I. Sharpe, Ohio State Music Supervisor, Chairman.

Program by Grand Rapids High School Quintet.

Topic: "The Correlation of the Singing Lesson and the Listening Lesson," Miss Mabel Bray, State Normal School, Trenton, N. J.

Topic: "The Correlation of Music and English," Mrs. Grazella Puliver Shepherd, Supervisor of Music Appreciation, Cleveland Public Schools.

Demonstration: Teaching musical form with the aid of the phonograph. Miss Ruby Gall, Shaker Heights Schools, Cleveland.

Topic: "Advantages and Dangers of the Music Memory Contest," Miss Sudie L. Williams, Dallas, Texas.

II. *Appreciation Class in the High School.*

Miss Edith M. Rhett, Supervisor of High School Music Appreciation, Kansas City, Mo., Chairman.

Program by String Quartet from the Cleveland Public Schools.

Topic: "The Study of Music Literature," Miss Edith M. Rhett, Kansas City, Mo.

Topic: "The Use of the Player Piano in Appreciation Classes," Miss Margaret Lowry, Teacher of Harmony and Appreciation, Birmingham, Ala.

Topic: "The Use of the Music Library," O. G. Sonneck, Editor of the *Musical Quarterly*, New York City.

III. *High School Chorus and Glee Clubs.*

Miss Grace Wilson, Supervisor of Music, Topeka, Kan., Chairman.

Topic: "The Art of Conducting," John T. Watkins, Scranton, Penna.

Topic: "English Diction in Singing," Thomas James Kelly, Cincinnati, Ohio.

A Rehearsal of the Akron Central High School Boys' Glee Club. Miss Mabel E. Todd, Director.

Topic: "Vocal Problems Encountered in the High School Glee Club and How to Meet Them," Miss Mabel S. Spizzy, Muskogee, Okla.

Topic: "Beyond the Horizon," Miss Lyravine Votaw, Bush Conservatory of Music, Chicago, Ill.

Topic: "Ideals Underlying the Selection of Cantatas and Operettas," Miss M. Teresa Armitage, Chicago, Ill.

IV. *Instrumental Section.*

Glenn H. Woods, Oakland, Calif., Chairman.

Demonstration of a New Method of Teaching Instruments
T. P. Giddings, Supervisor of Music, Minneapolis, Minn.;
J. E. Maddy, Supervisor of Music, Richmond, Ind.

Topic: "Opportunities for Service in the Work of the National Committee on Instrumental Affairs," Jay W. Fay, Supervisor of Instrumental Music, Rochester, N. Y.

Demonstration of Violin Class Material. Don Morrison, Oberlin Conservatory, Oberlin, Ohio.

Topic: "The Band as a School and Community Asset," Edgar B. Gordon, University of Wisconsin, Madison, Wis.

Discussion: The relative value of the pure exercise vs. the familiar melody in class teaching.

David Mattern, Teacher of Instrumental Music, Rochester N. Y.

Guy Booth, Teacher of Violin Classes, Cleveland, Ohio.

Demonstration of the results of a year's work in violin classes in Cleveland. Guy Booth.

Orchestra Demonstrations.

- a. Tuning the Orchestra; Walter Frederick, Oberlin Conservatory.
- b. Sight Reading; Will Earhart, Director of Music, Pittsburgh, Pa.
- c. Balancing the Orchestra; Russell V. Morgan, Cleveland.

V. *Publishers' Session.*

Harry E. Eldredge, Franklin, Ohio, Chairman.

Topic: "Abuse of the Complimentary System," Mr. Foster, of Clayton F. Summy & Co.

Topic: "Do Supervisors Abuse the Liberal Credit Extended to Them?" Miss Nash, of C. C. Birchard & Co.

(*Editor's Note: The papers in the Publishers' Section were not submitted for this book.*)

6:30 p. m.—Annual Banquet. Addresses by James H. Rogers, Wilson G. Smith, and Leonard Liebling, Editor of the *Musical Courier*.

FRIDAY, APRIL 13

8:00 a. m.—Meeting of the Executive Board.

9:00 a. m.—Concert by Grand Rapids, Mich., Central High School Band and Orchestra. Conway Peters, Director.

PROGRAM

School Song, "Men of Central"

March, "American Conquest".....Greenwald

March, "Navy Forever".....Maurice
Central High School Band

Overture, "Morning, Noon, and Night in Vienna".....von Suppe

"The Angelus," from "Scenes Pittoresque".....Massenet

Berceuse Iljinsky

Minuetto giojosoMozart

Selection from "Mignon".....Thomas

Ballet RusseLuigini

I. Czardas; II. Valse Lente; III. Marche Russe

Central High School Orchestra

9:45 a. m.—Address, "What is Modern in Music?" Ernest Bloch, Musical Director, Cleveland Musical Institute.

Music by the Seymour, Wis., High School Male Quartet. Flora W. Heise, Director.

10:30 a. m.—Report of Committees and Educational Council.

11:15 p. m.—Brief Organ Recital at City Auditorium. Edwin Arthur Kraft,
City Organist.

PROGRAM

Fantasia and Fugue in G minor.....Bach
Air Bach
Sonata in F minorMendelssohn
Londonderry Air.....Arr. by Sanders
Caprice Dethier

1:45 p. m.—Presentation of New Officers.

2:15 p. m.—A. Music Memory Contest; Pupils of Cleveland Schools.

B. Sectional Meetings.

I. *The Everyday Music Lesson in the Ordinary Grade Room.*

Miss Alice Inskeep, Supervisor of Music, Cedar Rapids,
Iowa, Chairman.

Sight-Singing Contest. Sixth Grade Children from Cleveland
and nearby places.

Judges: Anne Maud Shamel, Kent Normal School, Kent,
Ohio; R. W. Roberts, Director of School Music, Colum-
bus, Ohio.

Topic: "The Daily Lesson Plan," Alice Inskeep, Cedar Rapids,
Iowa.

Demonstration: Teaching a Rote Song to First-grade Class.
Miss Lillian M. Howell, Cleveland.

Topic, "The Advantage of the Movable 'Do' Over the Fixed
'Do'." Duncan McKenzie, Toronto, Canada.

Topic, "Grading Children in Music," Mrs. Homer E. Cotton,
Kenilworth, Ill.

II. *Music in the Small Town and Rural Community.*

Ernest Hesser, Supervisor of Music, Indianapolis, Ind.,
Chairman.

Topic, "Introducing Music as a New Subject," William Breach,
Director of School and Community Music, Winston-Salem,
N. C.

Topic, "Music: Its Possibilities for Development on the County
Unit Basis," Charles E. Green, County Supervisor of Music,
Hendricks County, Ohio.

Topic, "The Music Program of the Centralized School," Sam-
uel T. Burns, County Supervisor of Music, Medina County,
Ohio.

Topic, "Rural School Music in Ohio," Nelle I. Sharpe, Ohio State Music Supervisor, Columbus, Ohio.

Topic, "Making Music a Vital Force in the Rural School," Eleanor Kelly, Director of Hillsdale College Conservatory and Supervisor of Music, Hillsdale, Mich.

Topic, "A Plan for County School Organization," Alice E. Bivens, North Carolina College for Women, Greensboro, N. C.

III. *High School Theory.*

A. E. Heacox, Oberlin Conservatory of Music, Chairman.

Topic, "What Shall We Teach in First-Year Harmony?" Arthur E. Heacox.

Topic, "Seven Years of Harmony Teaching in the Detroit High Schools," Miss Louise Conklin, Detroit, Mich.

Topic, "Daily Drill in High School Theory," Frank Percival, Arsenal Technical Schools, Indianapolis, Ind.

Topic, "The Problem of Harmony Teaching in High School," Fanny Dillon, Los Angeles, Calif.

Editor's Note: A number of the reports and addresses are not included in this volume. The reason for this is that they were not sent to the Secretary and could not be obtained.

In Memoriam



EDNA M. KING

A. G. SLIT

HAMLIN E. COGSWELL

LOUIS ADOLPHE COERNE

THOMAS WILLIAM STURGEON

JULIA E. CRANE

First Day, Monday, April 9

Report of the Demonstration Lessons, Monday April 9, 2 P. M.

By P. W. DYKEMA

In opening the meeting, President Gehrkens stated that there are two kinds of demonstration lessons, the easy and the hard, the prepared and the unprepared. To-day's lessons were unprepared. The children did not know exactly what they were to do because new work was to be developed.

I. *Violin Class Lesson.*

MR. B. F. STUBER, *Supervisor of Instrumental Music at Akron, Ohio.*

The lesson was given with eleven children from nine to thirteen years of age and ranging from the 4B to the seventh grade. Mr. Stuber announced that he would give an ordinary everyday lesson such as would come in the course of his regular work.

He first tuned the violins, using two methods, (a) having one child individually tune each of the four strings to the tones given by the piano, (b) by having the violins which had already been tuned sound one after the other the four strings after which the rest of the children in concert tuned their strings until they were in unison with the given tone.

The new material was teaching the third position, which he announced would usually come in the second month of the second year of class instruction. The children under observation had had only class lessons, for six months or less.

There were three steps in the new lesson: (a) teaching of the scale of A on the A and E strings in the first position. (b) teaching the scale of E beginning on the D string, still using the first position; (c) teaching the scale of D in the third position on the A and E strings by transferring the fingering used in the first position scale to the hand shoved up on the neck of the violin, the intonation to be guided by the ear alone.

In the discussion, the following points were brought out: The children should have a lesson of at least an hour a week, preferably divided into two half hour periods. When the hour period is used, twelve students may be included in the class, whereas six students only can be handled in the half hour period. The entrance test used to determine whether or not a child should be allowed to have class lessons in violin is whether he can, on a violin, match the tone which is played to him on another violin. In Akron, the instruments which are not supplied by the children are furnished by funds obtained by giving school entertainments. Lessons in Akron are free. At present there are 253 children taking violin lessons there.

2. *Teaching a Rote Song in Grade Two.*

MISS RUTH WEEGAND, *Assistant Director of Music, Atlanta, Ga.*

The song selected consisted of four rather long phrases which told the story of a little bird upon whose tail the child was anxious to place some salt.

The steps in Miss Weegand's lesson were as follows: (1) She told a little story concerning the text; (2) She sang the entire song; (3) After a few words of comment, she sang it a second time; (4) On the third time through, the children were asked to sing a little refrain consisting of the words "Hop, hop, hop;" (5) The fourth time the children were asked to sing additional brief sections of this nature; (6) The children were asked to sing after Miss Weegand and had repeated the entire first phrase. After this she continued by combining the first and second phrases; the first, second, and third; first, second, third, and fourth. She then gave the text of the second stanza in the same way, although much more rapidly.

In the discussion, it was brought out that she would not normally give this much time to one song in a single day, and would count upon the song teaching itself to a great extent in the intervals between her actually presenting it. In answer to the query as to why she had selected this particular song, which seemed to the one who put the question not particularly child-like, she replied that it was because in actual experience she found that second grade children were very fond of this song.

3. *Testing of Adolescent Voices.*

ARNOLD WAGNER, *Professor of Voice and School Music, University of Southern California, Los Angeles, California*

Professor Wagner stated there were five considerations in classifying a voice, (1) the singer's preference; (2) his speaking voice; (3) range; (4) ease of production; (5) quality. Elaborating these points, he stated (1) that it was always desirable to ascertain what part the student liked to sing. This was not always reliable because friendships and other irrelevant factors might enter. (2) During the questioning on point one, the teacher would hear the speaking voice of the student, and thus would be in a position to judge the second point. If the voice was light, the singing voice would probably be high, if heavy, probably low. His experience demonstrated that there was a high correlation between the singing and speaking voice. (3) While, of course, the mere question of range was not not in itself final because frequently a voice would have a range wide enough to enable it to sing two or three different parts, it was helpful to obtain this information. Insofar, however, as range is to guide the classification, it must be the range of the *best tones*. (4) Ease of production is most simply determined by watching the face of the singer. There should be no strain but an absence of effort in singing within the proper voice limits. (5) Classification according to voice quality must be learned from experience by matching with the voice of the person being examined a standard voice of known quality. In general it may be stated that no one of these five points is final, but altogether they give a satisfactory, although temporary, classification. The younger the voice, the less possible it is to make a permanent classification.

Professor Wagner demonstrated his procedure by testing the voices of six or eight boys and about ten girls. He had the boys who preferred to sing bass stand in a group. To dispel self-consciousness and to get the voice in a natural condition, he put them through what is called a vitalizing exercise. This consisted of standing in a position for undertaking some vigorous task

such as striking or raising a heavy load. They were to stand erect, ready for action as for entering into a fight. To loosen the chords of the neck, he gave them a gossiping exercise which consisted of singing softly and rapidly the syllables Fa, la, la, la, la on the tone G. Then, considering the same tone G as five in the scale, the boys were asked to sing first in concert and then individually 5, 8, 5, 3, 1. From these two exercises the quality of the voice was determined. Professor Wagner said he was not much interested in tones above C because the octave below that gave all the necessary information needed for those who wished to sing bass or baritone. The same exercises and pitches were used for the altos. For the tenors and sopranos, he begins on B flat.

4. *Two-Part Singing.*

Conducted by MISS WINIFRED SMITH, Supervisor of Music, Cicero, Illinois.

Miss Smith announced that there were two parts to her program, first, singing of a prepared two-part song which she had worked up with these sixth grade children on Monday morning in their class room and which she used to demonstrate the end toward which she was striving in the new work during the demonstration period; second, the singing of the new song with words and proper expression. During the morning they had sung this material through once with the syllables, and hence were now ready for the lesson itself which was a polishing of two-part singing. The lesson itself consisted of the following steps: (a) singing the song through in two parts with the syllables, (b) reading through silently the text of the first stanza in order to determine what qualities the singing must present in order adequately to give the meaning of the text. The children responded by saying it must be clear, ringing, rippling, sweet, soft, light at the beginning and a little later on it should be developed into full, round, warm singing. (c) They sang it through with the words and Miss Smith commented on whether they had succeeded in getting the proper effects. (d) The piano accompaniment, which up to this time had not been used, was now introduced. The children were asked to listen to the introduction and to describe its relation to the song. They stated that the introduction to *The Brook* seemed to indicate the flowing of water, hesitating as it fell over the pebbles. (e) The song was then sung to the accompaniment.

Finally, to show what could be done with the group, a prepared song was sung by them in three parts.

The Symphony Orchestra As Related to Music in the Public Schools

A compilation from stenographic notes of the extempore speech of
NIKOLAI SOKOLOFF at the Monday evening session.

It is difficult to follow so marvelous a speaker as Mr. Baker. I know, for I have heard him many times. But I have one advantage over him, he can't make music and I can, so that you will see that while it is rather difficult for one to follow so great an orator, I cannot help but know that you are going to be at Masonic Hall tomorrow night. So I am going to ask you to remember me as the artist you will hear tomorrow and not as one of the speakers of tonight. I started several times to write out an address that

would be appropriate, containing no obvious or foolish things but had to give it up, for writing is not in my line. Fortunately, I do have a few things to say about the music in the Public Schools.

Now as a matter of fact what has happened in Cleveland during the last five years is a beginning which I hope will take root in this grand country. For many years when I was a member of an orchestra and especially as a very young man in the Boston Symphony Orchestra, I learned many of the things I now possess in my repertoire and many other useful things as well. I used to feel what a fine thing it was to have a great orchestra in that great city, perhaps one of the most wonderful of American cities in regard to tradition. Colonel Higginson, the founder of the orchestra and its sole supporter, was one of the finest types of American gentlemen, a lover of music and all other beautiful things, in other words the most perfect citizen. This great organization was giving year after year the most beautiful works in all literature, a musical expression that was not at that time excelled in any other city. Here was a great musical message but who was receiving it. Only some 4500 people of the million and a half who were then living within ten or fifteen miles from Boston, for the Boston Orchestra played only two series of symphony concerts in Boston to houses sold out for the season. Seats were held by the same people year after year,—someone had to die to let a new subscriber in! I used to think of all the people who didn't get in, of all the children who weren't getting great music! I sometimes wondered if when those two venerable audiences got too old whether the orchestra would have to die too, because there was no young new audiences coming in! It seemed all wrong. It was the same in other cities, New York, Philadelphia,—the same cultured music-lovers enjoying the message that the great mass of the people needed. I vowed then when the day came that I should be a conductor (for since I was eight years old I knew it would happen sometime) there was one thing that I would do—the orchestra that I would lead would have to play for as many people and as many kinds of people as possible. And so when I came to Cleveland and found Mrs. Hughes cooperating with the Board of Education to better high school orchestras, I knew that my original idea of a great orchestra playing to thousands of people would come true and it has.

There are many people who like to boast that they don't know anything about music,—who think that something is wrong with people who give up their life to make music. They think I am a good fellow—for that I am very much obliged to them—but I say to them, "Would you boast of having one eye instead of two?" Not to know and to love music is an infirmity for which one should be pitied, and is not something to boast about. A good deal of this is likely due to the Anglo-Saxon instinct that it isn't nice to show emotion. The effect of a great piece of music is ennobling, it brings new vision, opens up to you something you did not know you had. The business man may find himself a better business man if he exposes himself to this unlocking of the imagination and the emotions that is the reward of right listening. This is a very important matter. The time has come when the United States has got to do something much bigger than it has ever done. As a people we have not been swayed enough by the great things of art. But we are learning. The United States is a marvelous country. We have everything here that is possible

for the development of the human race. We are at the point now where we can boast of our magnificent theaters and marvelous buildings and universities and school systems and our great orchestras. What use are we going to put them to? Do they exist for the joy and uplift for all the people?

In my small way, I feel I have contributed a little toward that goal. The heart of the matter is what we do for the children. We in Cleveland are happy in the close union of the Orchestra with the Public Schools. Our children are learning not only what the instruments are but what is the meaning of great music. That brings a great thing into one's life. Supposing a child is made conscious of the marvelous sound of a great orchestra or the wonderful design of a great civic center, or sees a splendid building and knows what it is, when he grows up, and opportunity comes, this child will be a fine citizen, the kind of citizen that will make a new life in this country. Sometimes when I conduct the Cleveland Orchestra it is so wonderful to see people and faces,—the eagerness, the intelligence, the kindness, the thought—whatever you give they just drink it in like persons starving for water in the Sahara Desert. And then sometimes there comes an audience that just sits and gives nothing,—an audience that has not been unlocked, in spite of all the fine Public Schools—free education, the almost unlimited opportunity for self-development and self-expression. That is the mission we all have to take to our souls, the awakening of these minds to the beauty of the world through great music.

All this is why I feel that the close cooperation which the Cleveland Orchestra since its beginning has enjoyed with the Board of Education and the teachers of the Public Schools, is a unique and commendable thing. What happens here can be done in any other community. The Orchestra goes hand in hand with the Public Schools. It is not for the musically few. It visits the larger school auditoriums and plays for high school pupils and their families. Members of the Cleveland Orchestra every Saturday morning at East and West Technical High Schools teach some 800 public school children free of charge both class and private lessons in the playing of orchestral instruments, orchestral schools that are productive of really amazing results. Our ten children's concerts are designed for the younger grades, in fact we begin with the fourth grade. A small admission is charged,—a principle I thoroughly believe in.

Free instruction is alright, but when it comes to a performance I have found that those things are most valued which one must work to obtain. I personally am of the opinion that every time communities have given concerts for nothing, they have developed perfectly splendid "dead-heads." We have eager children who work for the privilege of going to a concert; one boy sold papers, another painted a fence, this girl earned her lunch by working in the cafeteria so that her lunch money could go to her teacher for concert tickets. It means self-help and a feeling of victory and achievement when Masonic Hall is reached and the great orchestra begins to play.

We have an instrument fund which makes possible the purchase of musical instruments by the school so that the school orchestra may have a complete instrumentation. Our Memory Contest for several months fixes the attention of thousands of Northern Ohio school children on the masterpieces of orchestral literature, their music appreciation work centering on our list. The

important thing in all this is that the child is getting knowledge of the beauty of music at the time when it sinks into its mind to remain as a leaven throughout its life. Grown up that child will be a splendid citizen supporting a great orchestra. As a result of all the various kinds of concerts that the Cleveland Orchestra gave, symphony, popular, school children's, not forgetting the annual Community Fund concert when the audience numbers twelve thousand, we figure that our Orchestra in one season in Cleveland has been heard by some fifty thousand different people. It gives me, therefore, especial pleasure to welcome you to Cleveland—for we are partners all in one of the greatest movements of all time.

Second Day, Tuesday, April 10

SOME QUESTIONS

ADDRESS OF PRESIDENT KARL W. GEHRKENS BEFORE THE MUSIC SUPERVISORS' NATIONAL CONFERENCE, AT CLEVELAND, OHIO

Many of us are so absorbed in the daily routine of life that we fail to realize the meaning of life. We perform our tasks, we meet our appointments, we converse with our families and friends, we read books and papers,—and in all this we fail to realize what part our cog has in the turning of the wheel, or what function our wheel has in the great clockwork of time.

From one standpoint this is well, for introspection and analysis frequently lead to discontent and restlessness. And yet everyone must not take the attitude that "whatever is right" or progress will cease. The thinker knows there are many things in the world that are not right, and sometimes he becomes so overwhelmed by the large amount of wrongness that he despairs, turns pessimist,—and thereby increases the number of wrong things by yet one more. But in order that human progress may continue some one must think, some one must analyze, some one must try to find the relations and the functions of things. In other words, we must have philosophers; and I am today paying you the compliment of assuming that you are not one of the many who are going along from day to day saying, "It is, therefore it must be right," but that on the contrary many of you belong to that smaller class who realize that some things are not right, yet declare optimistically that with a correct admixture of ideals, intelligence, and enthusiasm, the world or any part of its machinery in which they happen to be interested may still be saved.

What I mean is this: Any one who is intensely interested in some one phase of life is very apt to lose his sense of proportion with regard to that particular thing. We musicians and music teachers are no exception to the general rule, so while we are engaged in pressing the accelerator farther and farther down, so as to speed up the machinery of our subject more and more, we may easily forget to keep our hands on the wheel and our eyes on the road ahead to see that we are steering aright. In other words, while we are working at the details of teaching music, and are insisting on a larger and larger

place for our subject, it is entirely possible that we may be forgetting what is the *function* of music teaching in the schools and its place in modern life; and we may thus be neglecting to do the very things which will be most likely to cause music to perform that function and fulfill that place.

A few years ago music teaching was comparatively easy. There were only a few music students, and most of these came from the homes of the wealthy. The objective in all music instruction was *performance*. When a pupil came the teacher gave him instruction of the same sort that he himself had previously received. If the pupil had talent and worked he learned to play or sing—partly because of and partly in spite of the instruction. If he had no talent he was either dropped or—if the teacher was short of funds—he was put up with for a time until the pupil himself became discouraged and dropped out.

Today we have a very different situation. In the first place we have in America a public school system whose ideal is to require all the children of the land to attend school until they shall have become so completely equipped with a stock of knowledge, habits, ideals, and skill that they shall ever afterward remain good citizens of a democracy. In order thus to train boys and girls to become intelligent, industrious, happy, and useful members of society, many subjects are taught—among them music. The practice of educating all children no matter what they are to do after leaving school is still so new, that there is great diversity of practice in both subjects and teaching. But among the things which are admitted to be necessary in training ideal citizens in a democracy music is practically always recognized as important and in some cases is given a very large place by the school. This fact is of the greatest significance and constitutes one of our principal assets.

How different this is from the situation a few years ago, when a very few selected individuals from the upper classes were trained in musical performance by a small number of private teachers not in any way connected with or even sympathetic toward public school education. And yet how often we have clung to the same ideals and methods in teaching music in the schools that the private teacher found useful in his work.

In raising the questions that I am about to propound I do not wish to be misunderstood. I am by no means ready to condemn any method of procedure now in use. The time that has elapsed since music began to be taken seriously as an educational subject has been too brief for anyone to have established very many facts. The bulk of our methods and even most of our ideals are based on opinion—often opinion almost wholly unsupported by facts. This is to a very large extent true of the entire field of education and does not at this time constitute a blemish on us or on our subject. We need to grow up; we need more experience; we need more careful scrutiny of the results of our work both in school and after school. Above all we need to become willing to adopt a more scientific attitude in evaluating our work and to recognize the difference between opinions and facts, and to be willing to give up wrong opinions—even pet opinions—in the face of facts; to think more about our work as merely one of the factors through which public education is to raise up the finest citizenship that has ever controlled a democracy.

In raising certain questions then, I am not attempting to settle anything but am only letting you see about what I am thinking. My hope is, of course, that some of you in turn will see the need of deeper thinking on your part.

We may not agree; we may even quarrel, and quarreling, of course, will not settle anything. But if our disagreement leads to thought, to investigation, to experiment, to a broader viewpoint on our part as educators, then our energy—even that spent in disagreeing—will have been well expended.

I have no especial method of procedure to recommend; I am sponsoring no particular series of books; as a matter of fact I believe we are not far enough along so that anyone of us ought to dogmatize very much over methods. The same splendid results are being achieved in different places by the use of widely varying methods; while on the other hand, through the use of identically the same methods and devices different teachers are obtaining widely varying results often ranging from complete success to utter failure. Some day when more facts are available methods will probably be of far greater importance than they are now; but today it is obviously the ideals, the enthusiasms, the resourcefulness,—in short, the *quality* of the individual teacher that counts for most.

But I am not even asking my questions to say nothing of answering them, so let me stop rambling and get to the point.

Is music teaching fulfilling its proper function in the public schools of America? This query at once raises the second question: What is the function of music in the public schools? And again before this second topic can be discussed intelligently a third question must be propounded, namely, What is the function of music in life?

So I have three questions to propose this morning, and in discussing them I shall reverse their order.

1. What is the function of music in life?
2. What is its function in the public schools where our children are being prepared for life?
3. Is our music teaching as at present conducted in the average school system causing music to fulfill this function?

In attempting to answer these questions I am well aware that I am merely expressing my own opinion upon these various points and that other thinkers might offer radically different replies to the same queries. For this I make no apology. As I have already remarked, we have very few scientific data about music teaching, and to a very large extent our methods of procedure are based upon tradition or upon opinion—individual opinion for the most part. But out of the travail of soul involved in the formulation, in the discussion, and in the modification of opinion, truth is often born, and I take it that our foremost desire in coming to this conference is to discover truth.

What then is the function of music in life? The chief value of music in human life is to increase the sum total of human satisfaction; in other words, to make life itself more worth while. We often say that under certain conditions life would not be worth living, and by this we mean I suppose that under these conditions the pains and sorrows and disillusionments and despairs are imagined to be so much greater than the pleasures satisfactions and hopes that the disproportion of the bad as compared with the good leaves no room for optimism and makes it seem futile to carry on. There have been periods in the world's history when things seemed to be almost at this stage. Some of us may have felt somewhat that way during certain stages of the recent war. Some

of us are doubtless feeling pessimistic with regard to the present world situation. But always the good has eventually triumphed and men have found that life was worth living after all.

Now music is one of the things in the world that makes life worth living. It is not the only thing by any means and it will have to share honors with love and friendship and democracy and beauty of nature and imagination and aspiration, and, of course other arts. But surely a world without music would be a dreary place, and if all music were to be removed, many a man who perhaps thinks of art as an entirely secondary thing would then find the world ineffably more dreary. Music, then, because of the deep satisfaction which it affords to nearly all human beings, is an important item in making life worth living, and its mission is to stir the human soul to a finer and deeper sort of spiritual life. Other agencies such as religion, literature, and social zeal can perhaps do somewhat the same thing, but music has the greater advantage of appealing directly and powerfully to a deep-seated affective instinct, and is thus more quick and more potent in arousing appropriate spiritual response than are some of these other things whose appeal must come first to the intellect. And in these days when the material is being so grossly over-emphasized, music and the other things that appeal to the spiritual are especially to be fostered in order that man may attain a more equable balance in life.

As Will Earhart so beautifully says:

"The value of music then, is simply the value that is in all art—and it is a priceless value. It promises to bring to the world moods, broad states of feeling that are aspiring, lofty, pure, untroubled, unselfish. It promises to bring into education the neglected third dimension—height—in addition to the prevailing thickness and breadth;—to develop the powers of the individual so that he will react rightly to the call of far voices that are beyond and above the little world of man. It is idle to contend that these values are not always secured, or are secured in meagre measure only. We must sadly confess our shortcomings and downfallings. It is true that the teacher of Latin, of beautiful spirit, may do more in the direction of height than the teacher of music, of sordid spirit; but potentially, and other things being equal, music holds more power than academic and vocational subjects for the enrichment, purification, and uplift of the spirit of man. Billions of increased tonnage and encyclopedias of knowledge are not so important as this." (M. T. N. A. 1919.)

You will observe that in discussing music in relation to life itself, I have said nothing about its effect as a therapeutic agent or as a sharpener of the intellect. The chief value of music lies in its effect upon the spiritual life of the individual. Because of the fact, however, that the study of music requires keen concentration, and that music itself arouses desirable emotional states, the individual's intellectual life is often found to increase in efficiency, his physical processes to function more effectively, and his social attitude to approach much nearer the ideal embodied in the commandment "Love thy neighbor." His religious attitude, too, sometimes conforms more closely to the thought "Thou shalt love the Lord, thy God, with all thy heart, with all thy soul, and with all thy strength," as a result of contact with music.

Music must not, however, be thought of principally as a mind trainer, as a therapeutic agent, or as a religious or socializing force. Its prime function is to arouse in man a more highly spiritual attitude as the result of a definitely

esthetic reaction; and because of the satisfaction afforded by such attitude when once aroused, to raise the general level of his whole life to a higher plane. All these other things are valuable, but they must be considered rather as by-products than as principal ends.

Do you agree with me thus far? If you do not there is very little use in continuing to listen, for the rest of this address is based on the thought that the chief value of music is to make life more worth while by its power to arouse deep spiritual satisfaction. If you do not follow me in this philosophy you will not agree with me as I apply it to music in the schools.

Assuming that some of you, at any rate, have found yourselves in agreement with the statements which I have made up to this point let us take up the second question, namely, What is the function of music in the public schools?

To save time let me submit this statement as a basis for discussion:

The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.

Note the three things included in this statement: We are to cause boys and girls, first, to continue to like music; second, to grow constantly in appreciation of good performance of good music; and, third, to develop their own powers of taking part in music to the utmost of their ability and interest. Love, appreciation, participation,—these three; and, in my opinion, the greatest of these is love.

I am not thinking so much now of the child with a high degree of musical talent. Such cases are being pretty well taken care of outside of the school, although it is entirely possible that with musical instruction for all during the plastic state of childhood, a very much larger percentage of talented children will be discovered in the future than have been found in the past. But I am remembering especially just now the drab life that is the lot of so many men and women today. Long hours of monotonous toil; ugly, and often dirty noisy homes to return to after work; sometimes long periods of discouragement or despair when there is no job; and for the women all sorts of other difficulties to contend with besides long hours of housework. An uninspiring type of existence at best for the many, under such conditions. But how much more worth while is life if lighted up by an interest in a beautiful and soul-satisfying thing like music. It is like a ray of sunshine on a dark and drizzly day in March. It lights up the soul; it often arouses hope when hope is apparently dead; it is a glowing thing of beauty that illuminates the monotony of one's daily life so that even the dump heap and the dog kennel are glorified and transformed. Last year at Nashville I heard a class of blind children sing, and the thing that brought tears to my eyes was the radiance of their expression as they joyfully took part in the music. Their faces seemed transformed and their participation in the creation of beautiful music seemed to dominate everything even to lighting up their dead and unseeing eyes. What a glorious thing to have such inspiration when life in general is so dark.

Equally satisfying is music at the other extreme of the social scale and the idle rich who are weary of life because they have tasted all its pleasures, often still find interest in listening to a fine concert or in taking part themselves in the rendition of beautiful music. In both cases this is only true, however, if the taste for good performance of standard music has been fostered during youth, and if the individuals themselves, while still plastic, have been trained to participate in the rendition of music.

In the light of all these facts, let us go back to our statement regarding the function of music in the schools:

The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.

Now let us ask our original question: Is music teaching in the public schools being so directed that it is causing the rank and file of our boys and girls to increase or at least to continue the interest which they felt when they first heard and took part in music? And is it giving them suitable opportunities for growing constantly more intelligent concerning, and more appreciative of, good renditions of standard music? Is it, furthermore, fitting them to take such part in the rendition of music as their varied capacities and inclinations may make possible and desirable?

I shall not pretend to answer the question for you. Each one of you must reply for himself in the light of his knowledge of the results of his own teaching. Think over your own schools from the first grade on through the high school. Now think of your community, its men and women, their interest, attitude, and intelligence as regards music; its effect on their lives; the spiritual tone of the community because of this effect. Is life for these people more worth while because of the contact with music which their public school education afforded? Or do they think condescendingly of their music in the public schools as the time when they sang do-re-mi? Are they looking back upon their school music supervisor as one who opened up new worlds of beauty and satisfaction to them? Or do they think of him as that detestable person who insisted on making them sing scales?

We must learn to evaluate our work by remote tests such as these and not be deceived by the apparent success of any single exercise, as, for example, a lesson on intervals. Any given lesson may apparently be progressing beautifully, the children doing exactly as they are told, with skill, and even with apparent enthusiasm; and yet the thing as a whole may prove to have been a dismal failure because it is not being carried over into life. It is meeting the immediate test of constituting a successful lesson on some detail of musical instruction, but it may be failing in the ultimate test of making human life richer and more satisfying, because this lesson, combined with many other lessons, should have built up an attitude toward music, and toward beauty in general, that would cause the emphasis in the individual's life to be shifted from gross materialism to deep spirituality—and it has not done so.

Will you come with me for a few minutes into a typical school building? Here are our children in the first grade. They love music; they think of the music lesson as perhaps the happiest time of the entire day; they clap their hands and smile when the music teacher comes into the room; they are delighted to be allowed to learn a new song, and proudly sing it to mother when they go home. An ideal attitude! Now let us go upstairs and enter the eighth grade room. There is no applause as the music teacher enters. When told to turn to page sixty-seven and sing by syllable they do so—most of them—but it is with a somewhat bored or perhaps condescending air that they obey, and it is probably only the habit of doing as they are told in school that makes many of them take part in singing. Here and there is a boy or girl who has to be coddled from time to time. Occasionally there is one who does not even take the trouble to find the right page. The teacher gets results of a kind, but the interest and enthusiasm that we found in the first-grade room are lacking. What has happened? Well, for one thing, you say, the children's attitude has changed; they are not so easily interested in things as they were in the first grade. It is true that it takes a better teacher to arouse the enthusiasm of eighth-grade children over those of first-grade ones. These blase young people have already had many experiences—especially in these last few years—and they seem to feel that they have already run pretty well the entire gamut of life. So their attitude toward the music period is a patronizing one at best. And yet, if you take them to hear the Cleveland Orchestra, they will like it immensely, their attitude corresponding somewhat to that of our first-grade children. So we must not say that their interest in music has died. What is the matter?

I am not absolutely certain that I know, but I think it is at least partly the fact that so often the machinery of teaching the subject has come between the child and music. It may be partly also the fact that we have not learned to connect school music and out-of-school music sufficiently closely to give strong enough motivation to the former.

It is a fine thing for a child to be able to read music, and surely the attainment of skill in music reading is worth all sorts of sacrifices. But it is not worth the sacrifice of causing a large number of children to turn from music and feel that they hate it. This need not happen, but the fact remains that it has happened in many instances.

Scales, key signatures, and other theoretical facts are interesting and valuable—especially to the talented child who is going to do a good deal with music, either vocationally or avocationally; and it is surely worth a fairly large amount of time and energy to have a group of children able to give correct answers to our questions concerning these matters. But is it worth causing a large number of boys and girls to feel toward music as most of them feel toward algebra, that it is a thing you must do because the teacher says so, but something you are glad to stop doing at the earliest possible opportunity? Again, this need not necessarily happen, but we will all admit that it has happened quite frequently.

Individual singing is a splendid means of assuring ourselves that everybody is working, besides giving the children excellent training in self-control and initiative. But is it worth all it costs if the adolescent boy in his humiliation at being compelled to exhibit his vocal frailties in public, vows that when he goes to high school where music is elective, he will have none of it, and that when he once gets through school

There are two sorts of results which may be achieved in any kind of work done under a teacher's direction: one is immediate, the other remote. The one consists of working faithfully at details because we are told to by the teacher or because we are stimulated by rivalry or perhaps by marks; but as soon as we have completed the task we close our book with a bang, and say, "Thank heaven that course is over, and you may be certain that I will never have anything more along that line as long as I live." This conceivably may be the attitude in a subject in which the pupil has received a high grade, so that the immediate result is perhaps all that could be expected.

The other type of result will also consist of accomplishing certain details, but at the end of the course the student says, "What a fascinating subject! I am sorry the course is over. I have enjoyed it, and if I ever have a chance I am going to do more along the same line, and in any case I am going to keep up my knowledge and my practice."

An extremely efficient teacher sometimes gets more done in the class period, and sometimes, therefore, makes a larger showing in immediate results. But it is the teacher who causes his pupils to glow over the beauty of a song; to shed a tear over the pathos of a poem; to make a high resolves to be loyal and patriotic even at the cost of personal sacrifice; to rise up in moral wrath over a social injustice; or to melt in tenderness over the beauty of a picture of the Madonna—it is this type of teacher who, appealing to the feelings and not simply to the intellect, achieves the larger results in the long run. And so say I again, we must learn to see music in its setting in human life, and remembering that music is the language of the emotions, we must see whether the rank and file of our boys and girls, and men and women, still feel somewhat that same interest and enthusiasm for music that the little child in the first grade feels; to see whether because of more pedagogical music lessons, better trained supervisors, more skillfully organized music books, and all the other improved paraphernalia of music instruction, human life is becoming better and happier; to see whether individuals are living on a more spiritual plane, and whether social groups, large and small, are becoming more obedient to the law of the brotherhood of man.

Too early to judge, you say; too soon after getting started? Well, perhaps. I am not setting myself up a judge over you. My function is simply to cause you to think, and I have no doubt but that in many a community all that I am demanding of school music, and more, is being accomplished. But if it is not so in *your* schools, I beg you to consider your situation carefully and see what can be done.

I hope you will not have received the impression that I am condemning any particular plan of instruction or am advocating any particular method. I am not against sight-singing nor theoretical work nor individual singing. In fact, I believe in all of these and have done them all. But I am saying that these activities, although important as part of the machinery of music teaching, must not be allowed to come between the child and music in such a way that he loses sight of the beauty and the essentially spiritual quality of the art. This means that we music supervisors must make certain that we are getting an esthetic response from the children, and are keeping alive their interest in music as "a thing of beauty and a joy forever"—whether we get anything else or not. But

in getting this we shall in all probability find that "the other things also shall be added unto it."

In order to be considered successful as an educational subject music must arouse an actual esthetic response on the part of practically all pupils during a fairly large proportion of the time devoted to music study; and in addition it must function in a clearly recognizable way in the lives of a goodly proportion of the pupils after they leave school and take their places as citizens of a community.

How shall we do it? Well, I cannot undertake in this short address to reply to your question, even if I knew the answer in full. In general, I feel that we must teach music in such a way that it makes more of an appeal as *music*, this applying equally in the violin class, in the harmony class, in the appreciation course, and in all other places where we are dealing either with the beginner in music, or with any type of individual for whom music is not the dominating interest in life. In other words, we must teach music more musically, and must guard against placing too much emphasis upon technical or theoretical detail, until the pupil shall have grown to sufficient maturity to be able to see new and enlarged vistas of musical satisfaction opening up before him as the result of technical study. The subject is so big, and there is so much to be done, that such emphasis upon technique and theory easily leads to the crowding out of any real musical experience; and especially in the hands of a poorly prepared grade teacher, it may do untold harm. Interval study is a fine thing if directed by a capable teacher, who two or three times a week devotes three minutes of the music period to brisk, energetic, and well-organized drill on singing intervals, such as are actually to be found in the children's songs. But another teacher, not comprehending the relation of this detail to the subject as a whole, may spend the entire lesson, or perhaps two or three lessons, on interval drill, carrying the matter far beyond any practical use by the children, and crowd out all chance of esthetic reaction during these lessons.

We are not training professional musicians in the public schools, and elaborate technical work, such as is even now being required in many school systems, is therefore not necessary except for those who are highly talented and who expect to do a good deal with music later on. Some technical and theoretical work there must be of course, both from the standpoint of participation in music and of intelligence concerning it. Let us decide, then, upon some minimum standard of training that seems desirable and reasonable for the various types of school systems, and let us organize this necessary technical work so efficiently that it will take only a certain reasonable proportion of the time allotted to music. Then let us use all the remaining time for actual musical experience, such as song-singing, listening lessons, instrumental instruction, etc. I cannot go far into detail, but the most obvious point at which to start seems to me to be song-singing; and before closing I wish to give you at least one practical thought to carry home. It is this: *More song-singing is one of the crying needs of school music in America today.*

By song-singing I mean singing songs which are already familiar, simply for the esthetic and social satisfaction afforded by taking part with others in the creation of beauty. Some of my good friends try to make me believe that sight-singing and song-singing are identical processes, but it is not so. One can never get the same esthetic response from a piece of music that is under-

going the intellectual process of being learned as from one that has been previously learned and is now being repeated simply because of the satisfaction that it gives one to again take part in this beautiful and satisfying process. And the farther away from professional musicianship one is, the more true is the statement.

Of course I do not mean the perfunctory sort of thing that takes place in schoolrooms where the teacher says, "Now let me see, what was the last song we sang yesterday? Oh, yes, you are right, Mary; it was on page thirty-seven. Well, children, you may turn to the next page and sing what you find there while I finish grading these papers."

If a song is not to be sung in a spirit of alertness, with full understanding, appreciation and emotional response to the meaning of the text, it had better not be sung at all. Better not sing the "Star Spangled Banner" so often and when we do sing it have more fervor and more patriotism in our minds and souls. Better not say the Lord's Prayer so frequently, and when we do, really *pray* it, instead of merely repeating the words. Far better to have the children play a game or simply sit relaxed while the teacher does her other work, than to sing song after song in the meaningless fashion which so often prevails, thus cultivating a habit of inattention which is just the opposite of what we most desire.

By song-singing I mean an activity in which all take part because the music is beautiful and because the words touch, and perhaps exalt, our own experiences; in other words, singing in which all are in sympathetic rapport with the beauty of the music and the meaning of the text. Nothing short of this should be dignified by the expression "song-singing." The best of it is that such an exercise requires no elaborate knowledge or technique and can be directed reasonably well by an ordinarily intelligent grade teacher, especially if the music supervisor from time to time gives her an inspiring example to follow; although naturally the thoroughly trained musician may be able sometimes to get certain results which the grade teacher cannot always attain. But the general idea is entirely within reach with our present machinery, and the only big question is this: Are we willing to give up some of the other things we have been doing, which perhaps have failed in causing music to fulfill its function in human life for the sake of providing time for those activities which may enable us to make a really deep impression on the lives of our children?

In other words, with only fifteen or twenty minutes a day for music, we probably cannot continue to teach sight-singing, theory, and similar activities to as great an extent as formerly, and still find adequate time remaining for song-singing, listening lessons, and perhaps other phases of music instruction that would tend to cause music teaching to meet the remote tests that I have been discussing. With an hour a day for music we could do everything, although I confess to a feeling that under some teachers an hour a day of music would simply cause many boys and girls to dislike the subject that much more intensely. But we do not have an hour. We have fifteen or twenty minutes at the most, and the question is not, What is a good thing to do? but, What is the very best use to make of this small amount of time in order to cause music to fulfill its proper function in the schools and its ultimate mission in life?

I am condemning no one's practices; I am advocating no particular method; I am not even asserting that ten minutes of song-singing each day will bring about all desirable results. I am simply thinking out loud, and am voicing certain

doubts and suspicions which have been taking possession of me as I have visited my own and other people's schools and communities. I am not a pessimist, and I do not wish to depress you but only to make you think. As a matter of fact I feel more strongly than ever that through music teaching in the public schools we have the most remarkable opportunity that has ever existed to enrich and exalt human life through contact with beauty. The question is simply, Are we broad-minded enough, and far-sighted enough, and practical enough to seize the opportunity, and by doing the right thing to cause music actually to function in this way? Or are we to be so narrow and so method-bound that we shall allow the machinery of teaching our art to get between the art and our pupils, thus causing our subject to fail in its mission? The answer is in your keeping.

A Golden Mean in School Music Education

CHARLES H. FARNSWORTH, *Teachers' College, Columbia University, New York*

When our able President asked me to prepare a paper for this Conference, he also suggested that I take as my subject one presented in the last chapter of "Education Through Music," written some fifteen years ago. Since that time, as a canal man would say, "A great deal of water has run over the sill," especially in the educational world; so that I am very glad to have this opportunity to state again, in the light of added experience, what I believe should be the guiding principle for testing our aims in school music.

In the earlier statement under the caption "The Broad and Narrow View of Education in Relation to Music," the narrow view was described as including two opposite methods of teaching. One we might describe as the intellectual appeal, and the other as the emotional. Both were narrow because each ignored the truth for which the other stood. The broad way was advocated, as the one in which, that which was true in the opposing methods was harmonized and adapted to the needs of the pupils. In the present treatment you will observe that I have changed my title to "A Golden Mean in Music Education," as expressing more clearly the exact relationship of the way advocated in contrast to the opposing methods of the narrow way,—in other words those who over-emphasize reading on one hand, as against those who over-emphasize song singing on the other.

Will you allow me, for the sake of comparison, to quote my earlier statement:

"The narrow view of music teaching produces two distinct types of work. The first emphasizes the intellectual element, and makes sight singing its goal. It has two advantages. The work lends itself to definite measurement; written exercises and singing tests show what it accomplishes; the world's coarse thumb and finger can easily plumb its results. It gets these results by utilizing formal methods, and so is dear to the hearts of many teachers in systematized schools. It places its emphasis upon the eye rather than upon the ear; hence a larger number of teachers of general subjects are able by its means to get results.

The second type, which emphasizes the emotional element, though diametrically opposed to that just described, is classified under the narrow view because it also is impatient to get results. It asks, "Why all this harrowing and preparation for work? The pupils are already overstimulated to think. We want them

to feel. Let us gather all the honey of feeling from the flowers of song, and trust to nature for providing the blossoms." Supporters of this view are not merely those temperamentally emotional, but also philosophers and leaders of educational thought, who feeling the significance and value of music, and realizing how much it means to society, naturally think that the time spent in schools on music should be taken up with songs that will inculcate friendship, love of home, love of nature, of one's country and God. When the advocates of this type see the entire time of the singing period taken up with the practicing of scales and the other machinery of sight singing, and observe that the song material used is vapid, both musically and poetically, written down to the children in order to enable them to read the music, the song being treated as an exercise made interesting, they are naturally disgusted with the whole American effort at sight singing, and say, "Away with it all. Let us do as they do very largely in Germany. Let the teacher with violin in hand, lead the children, thus reducing the mental effort on their part to simply imitate, placing the whole emphasis on the emotional side."

These two pictures will not be recognized by those who advocate either extreme; for they will call them caricatures. The sight singer will say that through his discipline the pupil is enabled to sing in parts and get an understanding of music, and an appreciation and realization of its beauty and power that he otherwise could not; and hence his emphasis of the method is justified. While those who put the stress on the immediate effect of song singing and tonal delivery will say that in so doing the children are brought directly in touch with the beautiful in music, thus stimulating a taste and appreciation which will be the foundation of real enjoyment, and which no amount of mere technical training would ever give.

That there is some substantial truth in both these statements cannot be denied, for when either extreme is effectively carried out no doubt much of the claim made for it is realized. An exceptional teacher who organizes his work about the central idea of note reading may cut out all that does not lead directly to this end, and through his skill and enthusiasm as a teacher succeed in carrying along his pupils to such success in accomplishment, that general enthusiasm and interest are awakened; and as the pupils mature, much valuable musical experience is realized.

On the contrary, a gifted leader in song work may so handle the singing of his pupils that they seem to learn to read, sufficiently for ordinary purposes at any rate, with little conscious effort. A deep and genuine love for the beautiful in music is awakened in pupils that seems to overcome the difficulties of note reading; but such unusual teachers on either side are rare. We cannot judge of the aims of a method by the exceptional teachers that employ it, for our work is to be done by those of us who have neither the organizing genius of one type, nor the magnetic enthusiasm of the other. Our plan of teaching whether in the choice of material or in its use, must be thought out so that it can be used by the ordinary teacher. In this respect it should be like a Ford machine, as nearly fool-proof as it possibly can be.

The difficulty with these two extremes is that in the hands of the average teacher, with the limited time for music, we are likely to get in one case hours of mechanical drill with little singing for the joy of the music, and yet at the same time sufficient skill in reading is not attained to awaken the joy of ac-

complishment; while in the other type of teaching, we are just as likely to get superficial and flabby emotional interest in sentimental songs with no real attainments of either ideals with reference to genuine expressive singing, or love for the finest in song literature. At the same time the work that has been done has so cut out the systematic drill necessary for note reading that the maturing child, especially if he is a boy, turns from music with little conception of it as an art, and no respect for it as an achievement.

Let us be perfectly fair and admit that able teachers who follow one or the other of these extremes do often accomplish something. For instance, those who cut out all extraneous activities and confine themselves closely to the question of sight singing are able, by the time the pupils reach the upper grades, and especially in the high school, to do part work, and give large works like cantatas and oratorios that have musical value. The objection to this, apart from possible voice strain, is that the value realized can only be taken advantage of by a small percent of the total number of pupils who enter the schools. The large majority of the school population drops out towards the latter part of the upper grades; hence, they are limited in their musical experience to a discipline, the benefits of which they seldom have the opportunity to realize. While those who put the emphasis on effective musical delivery, with less attention to the notation, do satisfy the musical needs of the elementary and early grammar grades; but just when the adolescent child commences to anticipate the maturer outlook on life and human accomplishment, and has awakened in him an interest in the masterpieces of art, he finds himself unable to satisfy his desire because of the lack of technical training. He is not far enough removed from childhood to still enjoy those simple melodic expressions of the race, which so captivate those who have a mature musical taste, hence, he feels a growing distaste with music, as something for which he is not fitted, or which is childish and effeminate.

It is evident that the golden means between these two extremes, the significance of which is the adaptation of *means* to *need* cannot be exactly the same for any two communities or groups of teachers. Nor can it be stated in objective terms. We can only describe the controlling motive in the work,—suggest its spirit. At the same time we must have in mind the needs of the total number of those who attend school as well, and not merely of those who finish the curriculum, this need being a musical experience and a technical skill that shall not only give pupils immediate satisfaction, but lay the basis for developing enjoyment of the art in after life. The question arises, is it possible to make a statement that will embody a controlling principle, to guide us in the many complex questions of varying methods and material needed. The difficulty of such a statement is that if it is specific enough to act as a guide, it is apt to be too narrow to cover all the problems involved; and if it is broad enough to cover all our needs, it becomes too general to be of much practical value. Realizing this difficulty, I am, however, going to make an attempt at stating what should be the ultimate aim of our school music teaching; for only by so defining our objective, can we indicate the path of the golden mean to be followed towards its realization. Hence, this discussion will present two aspects: one, the musical end to be sought, and the other, its application to our procedure in teaching.

Professor Mitchell, in "Structure and Growth of the Mind" says, "Our interest in an object may be one of three kinds: (1) Theoretical or intellectual, when

our interest has no direct bearing on our practical life. (2) Practical, when some act induces us to study how it can or should be done. Moral acts are included here. (3) Aesthetic, when our interest is in the object for its own sake, with no ulterior motive of discovering its characteristics or finding its usefulness."

Interest in music no doubt belongs to the third of these types, when we cut out all advantage to the self in music which may arise in playing or singing or showing off in anyway, and confine our interest to the aesthetic field where it belongs. It is then safe to say that the controlling motive that makes us desire music is its power of *beautiful expression*. There are times, especially in pure instrumental music, when we can reverse the same words, getting a closer meaning, and say that what draws us is the *expression of beauty*; but where words are used with music, (almost universally in our schools), the words "beautiful expression" come nearer stating the fact. It is not beauty only, nor expression only, but first expression, the controlling idea and determiner of the type of beauty that accompanies it. It may be the thought of the words, as in songs, and all vocal music; in movement of body, as with very young children as far as our schools go; or we may go a step further and adapt our words so as to express some incident of religious, social or political interest. However it may be, most school music is an expression of something. Second, the other factor,—that which gives the expressive value when combined with music, is in the beauty of the music. Hence, you will, I am sure, agree with me that the ultimate purpose of school music is not for knowledge, for conduct, for technique or for discipline, however much they may all enter into the total result of what music gives, but simply and directly, beautiful expression.

Don't let me be misunderstood. Beautiful expression, when joined with words or movement is often sought without any reference to what is expressed, and the opposite is also true. We often seek to intensify the expression of beauty in music by suggestions that are outside of the field of music. An example of the first type may be found in Italian opera, for instance, where in utter disregard of the suggestion of the words, the composer seeks to satisfy the sensuous enjoyment of beautiful melody; while in the second, the creator of instrumental music attempts by titles and programs to intensify his effect, without any respect to the limitations of music itself. So much for our aim.

Now for the second aspect,—its application,—it is obvious, as we have said, that most of our musical activity in the schools should be along the lines of beautiful expression. If this is so, all the songs we sing, and the manner in which we sing them, should be governed by this controlling thought, "Are we getting beautiful expression by what we do and the way we do it?" The objection will be immediately raised, "This standard is impossible of application. Before we can sing beautifully, we must know how to breathe rightly, produce good tones, and articulate well." Let me grant at once that such technical ends are to be attended to. The question is not whether we shall do or not such technical things, but whether if in doing them we constantly keep in mind the ultimate purposes they are to serve, and not let them become ends in themselves; not just breathing exercises to see how long we can keep our lungs filled, and how long it takes to empty them; not dull vocal exercises, harping on the vowel "oo," and hoping that by some hocus-pocus its intractable vowel sisters will be rightly produced; not exercises that often induce the very thing we don't want by trying to put the "s's" and "t's" onto the ends of words that

have a way of leaving them off in song; not merely by the attention to all these details of technical control, but by giving a proper motive for such details through having in mind its purpose,—the effect at getting beauty; in other words, keeping to the golden mean by having the ultimate aim always in mind. If my experience is right, where we fail most is not in that we seek to give separate technical drills, but in that we do not unite the drills with their purpose,—beautiful expression. We give the pupils the technical drill, but leave the most difficult part of the problem,—its practical application,—almost unpracticed.

I remember once visiting a school where remarkable skill in reading music, with good quiet tone, was shown, and where the supervisor told me with considerable pride that he did not believe in polishing up songs, (note the static word used—"polishing"). In fact, he said, it had taken him some time since coming to the district to convince the grade teachers that songs must not be polished; that as soon as they were read correctly as to pitch and duration, they were to be dropped for the next song. In other words, instead of giving these children the benefit of his mature musical judgment in rendering these songs, so that they should have ideals of what true beautiful expression should be, he was emphasizing the notation work and leaving out the following of what seemed to me the very path of the golden mean that would lead to the end desired.

I appreciate the objection that many of you will raise. "Songs practiced with this æsthetic end in view take time". And perhaps you will add, "are inappropriate in the earlier grades. Give these children such drill when they are older and get into the upper grades or the high school. When they can read in parts, and we have the stimulating effect of harmony to help us, then we can take up the æsthetic side; but in mere melody singing, or the beginnings of part work, attempts at presenting ideals of performance to the children are utterly beyond the scope of public school music." But if the majority of our children get no further than these elementary grades, will we have done for them what the true teaching of music demands, if before they leave we have not given them some notion of beautiful expression through music?

Is it, may I ask, the business of the music teacher to merely act as a starter at the race; to blow his pitch pipe, and let the pupils go on in a contest to see who can get through the tune and sing all the time and pitch intervals correctly? On the contrary, does not the most musical part of the teacher's work commence after a song can be perfectly sung so far as these mechanical elements go? It is then that training in beautiful expression commences. By this I don't mean that even in getting the tunes into the pupils' heads the ultimate purpose of beautiful expression is not always kept in mind; for we can easily form habits of mechanical singing that make the reaching of our aim almost impossible. What I wish to emphasize is this: That the technique of beautiful expression is a step further than mere correct expression, and to get this idea of beauty over to the children needs all the insight, skill and enthusiasm that the teacher can command. When we cut out all this upper technique, and pride ourselves that our children can sing correctly a song at sight, after hearing the pitch of its key note, without direction, it seems to me that we are admitting at the outset that we have substituted a secondary aim.—

technique in reading,—for the ultimate aim that it is our business as far as possible to inculcate into the minds and hearts of our pupils.

On the other hand, the teacher who emphasizes the song work is apt to make for his goal the hearty, social singing of the community type, and for the sake of getting this enthusiastic response selects music of the cheaply popular, and sentimental sort. Thus he also misses the true aim of school music, which is beautiful expression, and which demands concentration, attention and nicety of performance in delivery that the hearty animal response absolutely prevents. He thus not only misses the true ideal, but is inculcating in his pupils not merely a dislike for good music, as so often happens in the opposite extreme in music teaching, but is producing a liking for a cheap and sentimental type of music, both as to structure and delivery.

May I anticipate the response that I know must be forming in your minds, "The kind of music teaching that you are advocating means a musicianship and capacity so exceptional that it violates the very dictum laid down a little while ago by yourself,—that our method and procedure must be so nearly fool-proof that the average teacher will have success with it." Let me meet this objection. It is true that the higher attainments of a musical rendering do require musicianship, but will you not grant that if through all our work we kept our ideal, or ultimate end of beautiful expression, clearly in view, that we should get more satisfactory results even with the average teacher and supervisor, than we do with the emphasis on merely note reading or song singing? For the note reading goal leads us off the track, and the more we succeed in it, the more completely we get away from what we want to accomplish in music. While if beautiful expression is kept in view, isn't it possible not only for the music supervisor himself to keep his own performance nearer his ideal, but to stimulate also in those who are not professional musicians,—just the ordinary grade teachers, who down in their souls more often than we realize have an intense longing for beautiful expression,—a satisfaction in music that they never can get in either of the extremes that I have described?

Longing for beauty is as fundamental as that for truth and for goodness. False theories and creeds make us often dogmatic and bigoted; but because they do we are not justified in following further in false lines. What we do if we are genuine is to seek to get back to truth and to goodness. Only in so doing can we clear ourselves of the fogs that we get into. Isn't it the same with beauty? Can we say that we will make the technical ability of reading our first step, and let the ultimate beauty that we desire come later? Can we say, "Let us get enthusiastic singing, a love for noise and rhythm, and let the beauty which we wish to express through music take care of itself." Modern psychology is showing with greater and greater clearness that such transfers of training do not take place. If we wish to cultivate beautiful expression, we must go after beautiful expression; for no emphasis on preliminary steps that lose sight of this ultimate result is ever able to give what human nature desires from music.

If we keep constantly in view beautiful expression, we will have the most effective compass to guide us along a golden mean through the many complex demands of the art,—on one side the intellectual and technical demands, such as sight reading, tone production and articulation; and on the other side, the emotional and sensuous demands in the hearts of the pupils, which just as

much as the technical need wise guidance and training if a pure affection is really to be awakened for beauty, and not merely for a physical thrill.

In closing, there is always the great danger in presenting an ideal that in order to make it attractive, one is apt to so present it as to make its attainment seem comparatively simple; but no true ideal is ever easily attained. Let me by way of caution present two difficulties in attaining what I am advocating. First, a standard that represents a golden mean is very often confused with a notion that it is a compromise,—and it does give that appearance. Conscientious and intelligent teachers,—and there are many of them throughout the country, who are endeavoring to keep the idea of beauty uppermost in their work,—are so handicapped by time limitations and the training of the teachers under them, that the technical results they can accomplish, whether sight singing on the one hand, or beautiful singing on the other, become decidedly limited. What they are accomplishing is often so casual and subtle that the observer does not appreciate it when he compares it with the extremes of either procedure, as sight reading or song singing. An extreme by its very position has an advantage with reference to definiteness and possibility of comparison. While a procedure that attempts to satisfy the pupils' needs in an all around way is apt to be misjudged. The very common sense quality of such procedure tends to hide its virtue. For this reason, it takes moral courage to avoid the extremes of either type of accomplishment.

The second point that makes the attainment of a golden mean difficult, is the type of mind that is required for its realization. The breadth of view that is necessary in order to see all sides of a subject in relation to the needs of the pupils, requires first class, unprejudiced thinking ability. Now, the most obvious characteristic of thinking is that it slows down action. We speak of "stopping to think." Shakespeare says that great deeds are "sicklied o'er with a pale case of thought, and lose the name of action." A famous doctor in New York, I remember, told me once that when he crossed a street he stopped thinking. The attention required for piloting his body across the street prevented him from carrying on the profound thought that usually filled his mind. We cannot deny that the people who see both sides of difficulties are generally not the ones in the forefront of battle. On the other hand, the man of action seems to be able to accumulate effective energy by the power he has of focusing on a definite concrete end, and in doing this he seems to follow the example of the driver who puts blinders on his horse, thus keeping the animal from seeing either to the right, the left or back of him. He induces him to focus his energy on getting up the hill before him. If the horse were not guided by reins, such blinders would be a decided disadvantage. I know you can bear testimony through your own experience that the men and women who seem to be doing things, whether in temperance, religious or social enterprises, in business or professions, succeed in concentrating their energies too often by sacrificing breadth of view. A free, flowing stream rarely erodes. Water has to be confined to dig its channel.

In a recent article in the *New Republic* an author took for his title "The Creativeness of Error." I object to his title, for error, it seems to me, must always be weak; but there is no doubt that many of the reforms and advanced ideas that have afterwards been accepted in modified ways would probably never have succeeded in attracting attention if some person with more

or less blinders on had not brought about results through his very narrowing of vision.

In the ideal presented in this paper we all realize that the person who is to succeed in attaining the goal requires qualities that are difficult to find well combined in any individual. Yet an ideal because it is difficult of realization needs all the more a constant presentation and consideration. For details of technical procedure and the most effective accomplishment of secondary ends, we no doubt must look more or less to those who take a narrow view of their work. But for those who are to have the guidance of the growing child and youth, and who look on the art of music not as an end in itself, but as a means of awakening love for the beautiful, a difficult task is presented. They must first have a sincere love for beauty in their own hearts; then they must be able to direct their work according to the capacities, the likes and dislikes of individual pupils and teachers. They must have the ability to see all the complex aspects of the problem, and the needs of the particular community that they are serving. They must have the courage to do their work, not in the form of some unusual stunt that will direct the lime light of attention to themselves, nor to their pupils, but along that golden mean whose very virtue is that it makes one forget himself in the beauty realized.

The Future of Musical Education in Public Schools

DAVID SNEDDEN, PH.D., *Professor of Educational Sociology and Vocational Education, Teachers College, Columbia University.*

I.

What place will probably be given to music in school and other education of those future years—not too distant, we hope—when we shall have fairly adequate *knowledge*, instead of *traditions* and *beliefs*, as to *what* we should teach, to *whom* we should teach it, and *how much* of it constitutes optimum amounts where many other purposes must also be realized?

It is now clear that constantly multiplying numbers of educators are becoming keenly concerned with problems of relative educational values. It is certain that the partisans of particular subjects—the Latinists, the mathematicians, the naturalists, the manual trainers, the vocationalists, the physical trainers, the geographers, and the host of other *ex parte* contenders for the unique and universal values of particular objectives—will increasingly have to make terms with the administrators, educational psychologists, educational sociologists, and other policy makers who must see fields of educational objectives in the large, and who must especially take account of the boundaries of possible educational achievement for given individuals set by limitations of time and learning powers and by their social needs for distinctive forms of education.

It is also certain that not much further theorizing about curricula will be tolerated unless distinctions are made among the potentialities of several kinds of learners, and unless social needs are conceived concretely and with conscious reference to the numbers and kinds of individuals who are to contribute to them.

Too long we have allowed interminable discussion of the aims and methods of education to proceed as if on the assumption that "the child" was always a

figure of uniform characteristics and potentialities. Because Latin or algebra or wood work or vocal music or nature study was found very good for some—as a means to their personal well-being or to their social serviceableness—it has been taken for granted that it must be good for all.

Current analysis of educational values is gradually evolving certain principles of guidance. Clearer definition of ends, goals, or objectives is sought through such questions as “for what is the subject or activity good? for whom is it good? how much is enough? And realistic rather than aspirational answers to these questions are demanded. More insistently than ever before we ask after “functionings”; does the subject as taught realize the valuable objectives alleged to control in the teaching process?

Theologians have at sundry times debated “justification (or salvation) by faith versus justification by works.” Perhaps this might be restated as “justification by intentions as against justification by results.” Whatever conclusions may finally be accepted in theology, it is clear that education will less and less justify any subject or method by faith, intentions, or partisan enthusiasms—it will insist on the evidence of “results” or works. “By their fruits shall ye know them.”

Let it not be assumed that applications of this principle by educational policy-makers will render harder the position of music in curricula—at least as contrasted with most of the non-vocational subjects except the simpler school arts. We probably have no more certain knowledge of the educational values of nature study, industrial arts, history, graphic arts, written composition, oral reading, or “social studies” in the elementary grades than we have of music. In the secondary grades the actual values of history, literature, manual arts, foreign language, and science are just as indeterminate and confused as are those of music.

Another principle is now coming into relief, which, perhaps first sensed in the field of musical education, promises to be of general application. The *valuable results* of education can be classified into several kinds qualitatively. The valuable results of certain kinds of education express themselves as *powers of performance or execution*. The equally valuable results of certain other kinds of education manifest themselves as capacities for *appreciation, making of choices, or utilization*.

Experience shows that it is hard and laborious to learn to perform or execute beyond naive imitative standards; and that for most of us special talent is required if we would meet the world's higher standards. Because of these difficulties, the world puts a premium upon specialization of productive effort—universally in vocational production, and very considerably in the non-vocational fields of cultural and civic production as well.

But experience equally shows that it is not so hard to teach appreciations. In fact a large part of what should properly be called culture consists not at all of powers of performance but of capacities (or trained powers) of utilization. The cultured man is not expected, except perhaps as respects one or two hobbies of amateur performance, to *write* novels, to *paint* pictures, to *play* the piano, or to *conduct* research in science or archaeology—that is, outside of his vocation. But he is expected to know and to care for good novels, good pictures, good piano playing, and the findings of good research in science and history

II.

To the friends of music the present dynamic tendencies in the whole field of education constitute at once a series of challenges and a series of opportunities. Heretofore public interest in the acceptance, support, extension, and elevating of musical education has been enlisted and maintained almost wholly on faiths—and only slightly analyzed or defined faiths at that.

We might as well admit that, as regards the *values* of musical attainment of any particular kinds as objectives of education, we possess almost no reliable knowledge—that is, knowledge of an objective and cooperatively sustained kind. We possess subjective beliefs, prepossessions, hobbies, sentiments, and even passions without number. Every one from artist to crass Philistine has his “opinions”—commonly only prejudices—about music in schools. But of dispassionate knowledge sufficient to guide makers and administrators of curricula for our several varieties of schools we have substantially none at all. However, as previously stated, the same situation now confronts the devotees of nearly all other subjects of study customary or proposed for pupils beyond the primary grades.

To substitute tangible evidence for faiths as to the value of the æsthetic arts in education is going to prove a difficult undertaking. The educational values of spelling, handwriting, and utilizers’ arithmetic can now be objectively measured with some degree of precision. The values of several forms of vocational education are obviously capable of being given relative objective tangibility. There is every probability that within the next five years we shall have reached considerable degrees of objective certitude as to the educational values of the modern languages and secondary school mathematics.

But in the fields where appreciations and ideals should count for much—we can think of them as the more spiritual regions of education, and these clearly include the æsthetic arts—many difficulties will be encountered, though it is now certain that modern psychology and sociology will find ways of surmounting them.

In the meantime it will prove highly profitable to prosecute studies of these values as far as practicable through the use of descriptive, analytical, and comparative studies of our subjective reactions, using for this purpose as wide ranges of experience and critical evaluations as we can get.

Let us always keep clearly in mind that the real problems to be considered are those of *relative* values. If no time were required for any other educational purposes, doubtless it would be well worth the time and effort to teach *all* children to read musical notation, to sing well in chorus, to play instruments, and to be as appreciative of the most superior forms of music rendered by others as, according to their natures, we could make them.

But these are days of “over-crowded” curricula. There is no school from the kindergarten to the liberal arts college that does not find at hand far more useful work to do than the abilities and time of its learners and the facilities of the schools make practicable to accomplish.

Under the conditions vital questions regarding the place and extent of music in our several curricula to be faced by policy-makers include these:

1. Is it important, in view of all other needs to be met, that in the grades, we spend time in trying to teach *all* children to read musical notation?

2. Or should we rather look upon any considerable mastery of musical notation as something which, like a foreign language, should be reserved for those of exceptional talent and so situated that they are likely so to persist in their interests and to carry on their studies that eventually they will become strong amateurs or professionals in performance?

3. Should we in schools of all grades make much of imitative singing, even to the extent of compelling reluctant pupils to participate in chorus singing, or should we leave such participation largely to the option of parent and pupils?

4. Should we expend considerable time, financial resources and trained leadership in trying to make the largest practicable numbers of young people care eagerly for artistically superior music?

5. To what extent is it practicable and desirable to use music during school life as a purposive means towards certain ends of known value, physiologically, recreatively, morally, religiously, or patriotically?

6. Should our public school enter actively and with fairly extensive resources into the work of preparing pupils of manifest talent, and willingness to work hard in these directions, for several fields of superior amateur and professional performance—vocal, orchestral, etc.?

III.

Back of all educational values or objectives of worth are social values or worths. Schools are primarily agencies designed economically to transmit to rising generations qualities of appreciation, skill, knowledge, ideal, and aspiration that previous generations have found generally desirable.¹

What are the *values* of music to twentieth century civilizations such as that of the United States? What are the values now realized through the transmitting processes that have been functional during the last hundred years, and what are the known or probable values to be realized through the better transmissions and possibly creations which more adequate schooling in music might give?

But to talk of the "values of music" in general is to fall into the ruts of "aspirational hokum." No one can deny that substantially all Americans, without exception of sex, age, color, literature condition, or economic station, now care for and seek after music—of some kinds. No one can contend that certain kinds of music are not now the usual accompaniments of convivialities that spell the degeneration of many of the finer sensibilities and habits. Equally, all must admit that it is certain kinds of music only that elevate us in worship, or inspire us for the sacrifices of war, or give us solace in heartbreaking grief.

We do not have to teach American children in our schools to care for music any more than we have to teach them to care for candy or the movies. But schools may have large responsibilities in teaching them to care for the right kinds either as appreciators only or as performers likewise. But what are these kinds? And how do we know that they are potentially valuable to all or to some individuals personally, or through them to their societies?

¹ Music, like literature and other aesthetic arts, may be "good" and "bad" by artistic standards, or "good" and "bad" in terms of moral effects. To avoid confusion in this paper the terms "superior" and "inferior" will be used to distinguish artistic qualities, whilst the words "elevating" and "demoralizing" will be used to distinguish moral effects. The words "imitative music" will be used to denote singing abilities acquired by ear, without use of written notation.

In order to clear the ground for consideration of certain basic problems of the social values of music, these preliminary theses are submitted as expressing findings upon which a large majority of well-informed persons can readily agree:

1. Almost all Americans, as well as other peoples, are spontaneously interested in hearing, and are warmly appreciative of, music of one kind or another.
2. Variable numbers of persons among different peoples, naturally, or as a result of unforced environmental influences, find keen delight in certain kinds of music that require superior abilities to compose and to execute.
3. Relatively few Americans, at least as contrasted with the peoples of certain foreign countries, are, however, spontaneously interested in what artists designate as good or superior music.
4. Under properly directed control of environment and of training probably considerable proportions of all persons are capable of being educated to care for superior or artistically "good music"—if the effort seems worth while.
5. Not many adult Americans are interested in the imitative expression of music, in the sense that they are eager to join in cooperative singing.
6. Music has always been widely used by individuals and by groups as a means of diversion, perhaps better described as aesthetic recreation—chiefly by silent appreciation, but occasionally by amateur execution. This use probably increases greatly among classes having relatively large amounts of leisure. It is not clear as to how far the values of such "aesthetic recreation" are dependent upon the artistic qualities of the music most sought after.
7. Music of certain kinds has long been used as a means of intensifying fellowship or convivial companionship by cooperative appreciation or production. This function is closely related to that of diversion, and here again we are ignorant of the relations between the artistic qualities of the music used and the worths of the resulting fellowship—except where morally bad music contributes to demoralizations.
8. The most general function of the numerous kinds of music used in America seems to be the diversion or recreation of workers resting from specialized labors.
9. To a constantly increasing extent we seem to be turning the production of music over to commercial agencies—meaning thereby, persons and other agencies primarily devoting themselves to the production, directly or indirectly, of music and its various aids.
10. The commercialization of music probably acts as a damper upon high grade amateur execution of either instrumental or vocal music.
11. Music of appropriate kinds has long been used by social groups, from manual workers and woovers, to congregations and armies, as a means of inspiring with certain superior forms of sentiment or emotion, and so as a means of producing higher approved forms of concerted effort in lovemaking, solacing, toiling, worshipping, or fighting. But it is not in evidence that such uses are relatively as significant or important as they once were.
12. The elevating, refining, enriching, or uplifting functions of music seem to be less rather than more, regarded and sought after in present-day American life, except in times of unusual emotional excitement.

IV.

Adequate sociological interpretations of either music or such other emotion-affecting arts as literature, drama, painting, sculpture, or aesthetic dancing remain yet to be made. Social psychology gives us but little light even yet on the helpful and harmful parts played in modern life by the various emotional states in their several degrees. We seem to have no clear evidence as to how far the appreciations and expressive reactions evoked by the aesthetic arts are intellectual rather than emotional, as distinctions between these are usually made.

We hear much these days about "the wise use of leisure" and of education to that end. But leisure time may serve for many kinds of non-vocational occupations, ranging from sleep and quiet waking rest through very untaxing play of body, mind or aesthetic sensibility to strenuous self-improvement and discipline. "Tired business men" are said to be excellent patrons of certain kinds of drama, music, photodrama, and literature—but of kinds that make no more exciting demands for expenditures of nervous energies than do strolling or pool-playing. How far is "superior" art sought, or even desirable, to minister to such needs?

It is certain that historically, the several aesthetic arts, either directly or as "carrier adjuncts" have played very large parts in developing, extending, deepening, crystallizing, and transforming into dynamic action many of the finer impulses or other qualities in human beings—qualities of courage, self-sacrifice, devotion, pure love, endurance, and the like. In what ways and to what degrees are human beings still dependent upon music and story and drama and the rest to similar ends? These are, obviously, some of the problems upon which educators must look for light, especially to social psychology:

1. Music, it is often said, is a means of expression and a language of communication. Does modern life in its most approved forms actually tend to increase or to diminish the need for the particular forms of expression and communication that can best utilize some form of music?
2. The use of music as an elevating stimulus in cooperative work has almost entirely disappeared among culturally advanced peoples. Is it desirable that such use should be revived, and is it at all probable that it could be revived?
3. Music of certain elevating kinds has always played a large part as a means of emotionalizing and exalting worship, sometimes through congregation singing, and sometimes through silent reaction to music produced by instruments and choir. Do the diminished anthropomorphism and the increased rationality of modern religious systems tend to lessen the great historic role of music in worship?
4. Music of certain kinds has always played a large part in extending and intensifying the sentiments, passions, and other feeling states that impel men to the cooperations, sacrifices, endurances and other forms of behavior essential to successful war. In proportion as war becomes scientific, does music play a less important role in the major phases of war and increasing parts in the recreative aspects and in conservation of soldier morale?
5. Music of socially approved kinds has long played very important parts in elevating and refining the courtship approaches of young men and women. Are these functions of music less used than formerly, and is probable that revival of interests in music of wooing can or should take place?

6. Is it certain that the most rapidly growing function of music is that of "diversion"? Is it probable that such use is proportionately greatest among prosperous and educated people possessed of considerable amounts of leisure?

7. Is it at all in evidence that the "diversionary" and the "uplifting" or elevating functions of music are at all closely correlated for any but exceptional natures? Or that, in fact, we are now procuring any considerable degree of such correlations in the usual forms of musical entertainment or culture? More fundamentally, does it appear that, for purposes of diversion as usually desired or profitably used, artistically superior music is more serviceable than other kinds?

V.

The writer submits the following as tentative sociological conclusions derived from examination of the objective evidences of the qualities and functions of music in the various stages of social evolution:

1. The functions of music in aiding such major "survival" activities as defence, cooperative work, courtship, worship, and the endurance of suffering were very great and important in all earlier or simpler stages of social evolution when unrationalized or only partly rationalized sentiment, passion, and other feeling states largely controlled in collective group behavior.

2. But in proportion as scientific insight increases and rational control of most forms of social behavior prevails, the use of music, as well as of other means of specific appeal to, and direction of, the emotional states, will diminish in relative, and probably also in absolute, importance in the major "survival" activities of life.

3. The same conclusions apply in the case of what are sometimes held to be the "moral values" of music—that is, the values of certain kinds of music in promoting or fixing certain less tangible moral qualities making for group harmony.

4. In proportion as the "survival" activities of life become specialized and intense—in work, study, defence, family building, cooperation, government, and religious adjustment—the needs of extensive and varied means of diversion and recreation increase. Music ranks along with literature, the photodrama, physical sports, nature contacts, amateur craftsmanship, and fellowship association as a precious means to such diversion and recreation. In probably the majority of cases such use will be music of appreciation rather than of execution; but for all somewhat talented persons the rich possibilities of amateur execution for superior recreation justifies society in encouraging a substantial minority to become amateur producers of music.

5. These "diversionary values" of music rest, of course, upon a variety of inherited sensitivities which value satisfying stimuli "for their own sake". As perceived by the sensitive individual, music of certain kinds is a precious "good in itself" and not to be degraded by being looked upon as a "means to any other ends."

Hence, for some persons certainly, and perhaps for all in some degree, variable kinds of music are to be valued as sources of the finer pleasures of life—as direct means of the most superior kinds of happiness. The ethical values are obviously bound up with the ancient philosophical differences be-

tween Stoic and Epicurean. Even deeper are the problems as to whether pleasure and pain as experienced by sentient life are ever fundamentally anything but means—if not to the individual, at any rate to his species.

6. It is, therefore, contended that the primary social function of music in the life of our day must be superior diversion and emotional recreation during the periods of leisure with which our American life more and more abundantly supplies us.

The outstanding problem here, however, is as to what, for given classes of persons, constitutes the best means of preparation for diversion. What grounds have we for believing that what is artistically superior music best serves the functions of diversion and emotional recreation?

The problem is exactly the same as that which is found in connection with diversion through the photo-drama, the drama proper, literature, or other means appealing largely to the emotional life and to instinctive tastes. If we think of music or other forms of art as simultaneously serving several ends, then obviously we can make out a good case for the blending of the elevating with the diversion-producing. It seems, however, to be increasingly clear that in actual practices we do separate the means and methods appropriate to these different functions. There are millions of readers in the United States of the Saturday Evening Post type of literature. Only occasionally does such reading result in a distinct elevation or refinement of the feeling reactions or the understanding of the reader. On the other hand, millions are ready to testify to the great value for busy persons, of the diversion-giving functions of light literature of this type.

The analogy doubtless holds in music. During our adult years the large majority of us are capable of being greatly, if not sufficiently, diverted and relieved from the effects of toil and specialized effort through repetitions of musical art to which, at some earlier stage, we had become habituated.

Every one of us would greatly prefer to believe that what artistically is superior music, in some mystical way becomes also a superior means of the diversion and recreation here indicated. There can be little doubt that those people who by native gifts and early habituation have become devoted to superior music find exquisite pleasure in it. These superior utilizers, extracting precious values from their habits, naturally infer that the rest of the world should, under proper education, be capable also of extracting similar values. This is a type of mistake that the connoisseur seems always to have made in imputing or ascribing to others potentialities similar to his own.

VI

From the foregoing considerations are deducted these conclusions for policy-makers in education:

1. It is important that, since all children are certain to learn to take pleasure in, and to find diversion from, music, they be given opportunity and reasonable inducement to form enduring appreciation of fairly superior and inexpensive music, provided that this can be done without excessive demands upon the time, energies or natural interests of children, or the resources of the community.

2. Towards extending the use of music as a means of superior social diversion, schools should increase and extend the use of cooperative imitative singing of many simple kinds, but without making exacting demands upon children or communities.

3. It is certainly not necessary, and it is probably not important, that children should generally be required or even, in the absence of manifest talent, seriously urged, to learn to read musical notation.

4. Between the ages of nine and fifteen children of demonstrated superior natural talent for the execution of music in any form, vocal or instrumental, should be given opportunity, and the inducement of superior teaching, to become good amateur performers. For them should be provided special classes, under as well-qualified teachers as are practicably available, for individual and chorus voice culture, piano playing, orchestra participation, and the like.

Some of these young amateurs will eventually become vocational performers, perhaps composers.

5. Hence, for youths over fifteen years of age should be provided at public expense vocational schools of music adapted to the several possible vocations in that field, and open to learners of demonstrated superior talent.

6. Extensive researches should be initiated with a view to ascertaining how far and in what ways music of any or several kinds still remains for modern societies valuable means of moral growth or training towards the forms of behavior so crucially needed in the contemporary social life; and whether such functions are best realized by cooperative large-scale, or specialized small-scale execution of music.

To these should be added researches to determine the kinds and degrees of education of musical powers for different potentialities calculated to give optimum effects in the use of music as a means of diversion.

A Lesson in Appreciation

DR. WALTER DAMROSCH, *Conductor, New York Symphony Orchestra.*

EDITOR'S NOTE: The following report of Dr. Damrosch's address is necessarily incomplete as a large portion of it consisted of important musical excerpts from Beethoven's Fifth Symphony which Dr. Damrosch played at the piano to illustrate his remarks.

I need not say to you that I consider it not only a privilege but a great honor to appear before you this afternoon. It certainly would have taken such an opportunity as this to rouse me from that languor that overcomes a conductor after his long winter's season is over, his last symphony concert conducted, and the prospect of a wonderful vacation either on this side of the water or the other side in speedy prospect.

But how could I refuse such an invitation to get together with you, my colleagues, who think as I do as to what is one of the most important parts of the education of our people?

You ask me to speak today on appreciation of music. It seems to me that this high school orchestra that has just given me such a fine concert has also given you a very remarkable example of what can be done today in this country of ours in educating children and young people towards an appreciation of music by taking part in it themselves in learning to play one or the other of the instruments of a symphony orchestra.

This is the most recent, the most modern, and one of the most helpful inspirations, one that will make itself felt all over the country. The object of life is to enjoy wisdom and the object of wisdom is to enjoy life,—to know how to live. And so when we are young we begin to prepare ourselves for life by gathering and garnering wisdom.

Naturally, the first thing is a healthy body. Without that nothing can be of full benefit or value. Not to have that is terrible. So we educate our young to develop their bodies; we give them good exercises, healthful games and healthy food.

We then go on and try to train their minds, so that they may gather knowledge for the one purpose, to achieve wisdom. In other words, we aim for a practical application of knowledge for the finer purposes of living, for the finer enjoyments of life.

Among these studies I hold that of music to be of immense importance. Why? Because it is an art that not only cultivates the human heart and develops that yearning for beauty which is a gift direct from God Almighty, but because it also gives a wonderful outlet for those finer emotions which make us human and which separate us from mere animals.

Music is the language for expressing these emotions and it is therefore a language with which we should all be conversant.

A human being without emotions might as well be dead. We should all know how to feel, how to feel intensely, and to be able to give enthusiastic expression of our emotions. And for that music is the best vehicle.

It is extraordinary, my friends,—as you, no doubt, have experienced as often as I, and many of you more than I because you have concerned yourselves more continuously with the education of children—how soon a child realizes the connection between music and emotions. A child can feel joy, a child can feel sorrow, a child can feel pride. It can feel humility, it can feel patriotism. It can have the same thrills as we when it sees our Stars and Stripes, even though its knowledge of what the flag stands for may not be as complete as ours.

And so it seems to me that even when we try to educate children we should make music speak to them in such terms as they can understand.

I am looked on—although you won't believe that because I am "so young"—as the Father of Young People's Symphony Concerts in America. Well, I began them thirty years ago. That is a long time. Gradually as the idea of these concerts developed, they spread, I am happy to say, all over the country, and today wherever there is a symphony orchestra there are young people's concerts. I have gradually separated them—still further sub-divided them—and now I give not only a series of young people's concerts for the older children and their fathers and mothers and uncles and aunts and grandfathers and grandmothers, but for several years I have given concerts for little children between seven and twelve years of age.

Oh, I do not tell them to come that early, but they do! Some of them are not more than five or six years of age, which technically seems to be far too young. But they come with their parents, and they take such a keen delight in the concerts, and follow my little explanations with such zest, that it is impossible to keep them away. So why not let them stay?

You can begin at almost any age provided you do not burden the child with too much brain work. Appeal to its emotions and it will follow you with delight. To give children of seven to twelve an entire Beethoven symphony is, of course, nonsense. You may give them such food as, perhaps, an occasional excerpt such as the Andante from the Surprise Symphony of Haydn. You can explain to them about the joke that old Papa Haydn played on the old gentleman in his audience who persisted in going to sleep during the slow movements, and so he lulled him into a false security and then suddenly sprung on him the famous loud clap of the kettledrums and trumpets. The children catch on to that joke immediately and shriek with delight when the orchestra plays it for them.

You can show them the different instruments and group them. You can show them how Weber, in the Freyschutz overture, used the four horns in the orchestra to express with their lovely dulcet tones, the peace and tranquility of the forest. You can show them how Mendelssohn used the wood-winds in the Mid-Summer Night's Dream music in order to express the tripping of the fairies. Tell them how they can see these fairies in the summer time by going, when the moon shines, into the forest, and as they watch they will see the fairies coming out of the trees and out of the flowers. Their eyes will grow big and glow with delight.

The other day at our last children's concert in New York I gave a little number called "In the Spinning Room" by Dvorak: one of those delightful little Bohemian miniature paintings of a lot of girls seated in the common room with their spinning wheels and chattering away as they spin. So when I described this room and the little peasant girls all sitting together with their spinning wheels, I asked my audience, "Children, what is it that little girls most like to do when they get together?"

And one little boy, not more than five or six, jumped up, and all aquiver, said, "Talk"!

You can see, there are thousands of points of emotional connection that we can make with our youngest audience through music, but at the request of your Board I will today give you a poor but practical demonstration of how, for instance, I would explain a Beethoven symphony to a young audience, though not the youngest audience, because the Fifth Symphony of Beethoven which I am going to take up today is not for little children.

The Fifth Symphony is a drama, a tremendous drama, in which Beethoven in the short space of thirty minutes gives us the entire struggle, tragedy and ultimate triumph of a human soul.

If you will explain this work to an audience of older children, say from fourteen on up, you will be amazed how much they can understand. Tell them to imagine Abraham Lincoln at the White House during the War of Secession, during the darkest days when it seemed impossible for him to preserve the Union, when the Northern armies were defeated, and when even in his

own cabinet there was dissension, fear, contradiction. Through such an example you can make your audience feel what Beethoven intended to portray in the first movement.

You should, of course, tell them something of what a symphony is. You can amplify as much as you feel you dare about the sonata form and how it naturally becomes larger and more complicated when instead of just a piano and violin you have a whole orchestra of a hundred different instruments to play upon. You can especially call attention to the power of music to speak polyphonically.

An example I often give to my younger children in this connection is to tell them that when they come down in the morning to breakfast, there is Father seated at the head of the table with his newspaper, and Mother at the other end with a coffee pot and cups in front of her, and perhaps an aunt or uncle, and I hope a great many children between them. And as they are all sitting down at breakfast, the little brother says something, and, of course, his little sister contradicts, Maybe it is the other way around. Being a man, of course, I naturally am partisan. It may be that the little girl says something and the little boy immediately contradicts her, and before you know it another one joins in, and Father says, "Stop children, you are making such a noise I cannot read my paper." Nobody hears him because everybody is talking at once. As a result, with five or six people talking at the same time you may hear a noise but you cannot understand what each individual member of the family is saying.

Now in music it is different. The oboe can start a conversation, the clarinet may contradict while the oboe is still talking, the strings may put in their word. The kettledrum, of course, is Father, and will say, "Silence," and yet at the same time you will hear the oboe, if your ears are trained, and you will hear what it is saying. You will hear the strings, you will hear the kettledrum, you will hear the brasses, all perhaps talking at the same time and yet all making one grand stream of emotion and of language so that everyone—that is, those of us, you and I, who know music—can understand.

From that you can go on to the first movement of the symphony and begin to depict it. You can call attention first of all to the fact that the principal theme of the first movement is composed of only two tones, the first of which is reiterated, and then that it is a theme which is given in unison by all the strings with great emphasis and decision, and that it is a theme of which Beethoven said, "Thus fate knocks at the door."

Let me play it for you. (Music). Then Beethoven reiterates this theme a tone lower. Then it is tossed back and forth like a bark on a storm tossed sea. You can see how it expresses a stern intensity. It is the soul trying in vain to fight a fate, an evil fate, a stern, relentless fate, that is pursuing it. This works up more and more until finally it comes to a climax with a reiteration of this theme. (Music.)

The same theme begins again in the horns. It sounds now like a defiance of the fate. Then you can show in the two themes the sonata development. Such themes can be contrasted, that is, if the one is defiant the contrasting theme may be pleading, as in this case; or if it is joyous the counter theme may be sad. It must not only be emotional but musically contrasted, so that

later on when these themes are developed, not only separately but combined polyphonically, they may be easily distinguished, musically as well as emotionally.

Here is the second or counter theme in a pleading tone. (Music.) It is like a woman imploring or pleading. The counter theme is repeated by the clarinet, the flute, etc. (Music.) The first theme is tossed hither and thither in a murmur, as if trying to rebel against the pacifying influence of the second theme. (Music.)

Then we have a less important connecting phrase which is more helpful in character.

And so the scene for the first part of the movement is set. Then comes the development of the second part.

It depends upon how far musically your folks have gotten and upon how far you can explain to them the structural quality of the movement. A great emotional climax is reached finally through the marvelous oboe solo into which the principal theme melts, like a flood of tears, and which is as follows. (Music.)

Here is your opportunity to tell them that the oboe with its plaintive note is particularly qualified for this phrase in its sound of gentle weeping.

The rhythm of the main theme is now continuous and finally works up into a tremendous climax in the coda which maintains a note of courageous and stern defiance of fate. (Music.)

I have spoken before of the great law which governs composers in their symphonic work, this being the law of contrasts. You all know that the Suites of Bach, Handel, and others are nothing more than a succession of dance tunes which pleased the ear so much that they no longer served only their original purpose of accompanying but were listened to for their musical charm. The composers generally wrote them all in one key. There are suites in which every movement is an A minor or every movement in G minor. The only contrast that some of the old composers allowed themselves was that, for instance, they would follow a quick dance by a slow one, or a dance in three-quarter time was followed by one in four-quarter time, and so on. Occasionally they would relieve the monotony by having a movement in major succeeded by one in minor, or vice versa.

A good example of such a contrast is given by Bach, for instance, in the G minor suite, where he has one of the movements a musetta in G minor. (Music.)

You see how Bach here uses this movement with its bagpipes droning on the G in the bass. That gives you an opportunity to speak to your people of the bagpipes, of an organ point, etc., etc. The points of interest are innumerable.

In the Fifth Symphony Beethoven changes the key of the second movement to A flat, but that is not his only contrast. After the dramatic picture of a soul in agony, a conflict which is left indissoluble at the end of the first movement, the tortured soul longs for peace and finds it in the contemplation of beauty, serene and gentle. So we have here an andante which will always remain one of the most exquisitely perfect models of musical art, just as perfect as the child in the Sistine Madonna or the Apollo of Belvedere, or any of the greatest works of the painters and sculptors.

(Music) This is a favorite form of Beethoven's—a theme and variations. The melody is given first without any harmony to accompany it, in order to make its beauty of line the more apparent. It is played in unison by the violoncellos and the violas. It gives you an opportunity to show what delicate instrumental tints can be achieved by combinations of certain instruments. If Beethoven had written this for violoncellos alone it would not have recorded the same tone-colors. The tone is made gentler and fuller by having the violas play in unison with the violoncellos.

There are several interesting points here. I told you of the melody itself as given without any harmony to support it in all its simple beauty. But now the last phrase of it is reiterated by all the strings as if they said "Amen," or "We agree with you." (Music.)

And that is not all. The wood-winds now take it up and carry it higher, as though to the very door of heaven, and there it soars like the musing of a poetic soul. (Music.)

Now the strings take it up again and amplify it, and again the wood-wind echoes the phrase until both choirs end it together.

Now comes a new theme which is like a chant, or processional of maidens or priestesses in celebration of a victory. They are strewing flowers and the men are clashing their swords against their shields, like a Greek picture. First softly the clarinets and bassoons intone it, then the trumpets and drums. (Music.)

Now we have one of those marvelous Beethoven modulations which transcend the purely musical and go into the absolutely visionary—the transcendental. He modulates here and seemingly does not know where his wandering thoughts will lead him. Now the violins come in, and then the warrior theme begins again in triumphant C major. (Music.)

Now begins the first variations of the main theme. It is like a flowing river. (Music.) I haven't the time to go through all the variations. Much more time will be necessary.

Beautiful and especially deserving of notice is the coda where the melody elongates into a real emotional outburst. (Music.)

The third movement in a symphony had become in the hands of Hadyn and Mozart, Beethoven's predecessors, a development of the old minuet in three-four time, with its charm and graceful contrast to the andante. Gradually this movement becomes more and more complicated, although the three-four time still preserves its joyous atmosphere. But in this symphony of Beethoven, while it preserves the three-four time, it is no longer a scherzo.

We are brought back again to the struggle that we temporarily left in the second movement. The music is painted in gray, in dark sinister colors. It is as if we awakened at two or three in the morning, at that hour when our blackest thoughts come, when all the misdeeds or wrong things we have done or said, sit around us at our bedside like horrible spectres, reiterating to us the sins we have committed, and when there seems no hope, no help, no forgiveness. That is about the atmosphere that Beethoven gives us here. It is a dance of terrible spectres and visions. (Music.)

Now they seem to begin a chorus intoned by the horns in unison: "Thou shalt atone; thou shalt endure." I wish to call your attention to the quality

of the horns in unison as they hammer out this theme, the whole orchestra joining in this terrible refrain. (Music.)

It is of such material that the third movement is composed. There is a trio in this which is in C major and it is of a kind of brutal character, as if in thoughts of vulgar pleasures we tried to drown our conscience, our accusations of self.

There is a marvelous movement in this final theme. The chorus of the spectre seems to dance and sing for us. It is given in fragments like this. (Music.) This goes on and on, and for the first time the kettledrum comes in like the beating of the heart, in dull, reiterating rhythm.

And now Beethoven builds up on this a marvelous climax, for upon this reiteration of the kettledrum, like rising vapors the violins go upward. (Music.) And after a quick crescendo, the kettledrums, trumpets, all, all unite and suddenly blaze forth in the most glorious theme that has ever been conceived in a symphony. This C major is given by the full orchestra, and in which Beethoven for the first time in symphony uses trombones. It comes in like a relief, like a release, from these terrible spectres of the night. At last the soul has succeeded in freeing itself from its oppressions and has found glorious relief. (Music.)

It is a chant of triumph. You can see how dramatic Beethoven was in his time. In the third movement all was gloom, and now all is jubilation. Listen to this coda. (Music.)

Third Day, Wednesday, April 11

The Music Publisher and the Supervisor

WILLIAM ARMS FISHER, *Editor, Boston, Mass.*

Music is an art; publishing is a business. Music publishing is therefore a union of the two in varying proportions. The higher type of music publisher is a lover of the art for its own sake, and at the same time a distributor of it by properly systematized and self-sustaining methods. In a word he is a practical idealist, and makes his appeal to the intelligence of the public. His motto is "*Not how cheap but how good.*"

There is also another type of publisher for whom music has no interest whatever except as a mere commodity, a marketable combination of ink and paper. He trades upon the ignorance of the public, he caters to the indiscriminating, and his motto is "*Not how good but how cheap.*" Between these two types are many degrees, but we need consider now only the publisher who, however successful as a distributor of music, never altogether forgets that music is an art, and as art is a flowering of the finer side of life.

While music publishing is almost as old as the art of printing, the music supervisor is a comparatively recent comer, and, as this national gathering evidences, he is a lusty youth, full of enthusiasm and with an eager forward

look that betokens great things. Like the true publisher he also is a music-lover at heart, but his vocation is that of a teacher, an educator, and inspirer and leader of youth, the noblest of all professions.

Of music supervisors there are confessedly many types, but here again we need consider only the better type who however conscious or unconscious of personal limitations never altogether forgets that music, is one of the finest expressions of the spirit universal, and that this high calling is to awaken in the youth of the nation a response to its thrilling message.

The relationship of the music publisher to the music supervisor, as each has just been defined, is dependent upon a third factor—the status of music as a study in the public schools.

From Lowell Mason's two years of pioneer experimental work in the schools of Boston in 1836-38, when in the latter year the study of music was formerly adopted, up to a very recent period music-study in our common schools has been confined almost exclusively to class singing, advancing from rote singing in the elementary grades, to unison singing, then progressing through two-part and three-part singing up to four-part choral singing in High Schools.

For years the bulk of the material used in this graded procedure has been supplied by the great school-book publishers through various carefully prepared series by song books, based on pedagogic principles that varied in application in each rival series.

The first contact between publisher and supervisor was therefore on the use or non-use, and sometimes the abuse, of this or that series of song books. This contact was not always harmonious and the relationship between publisher and supervisor not always happy. In the days and ways that are going, though not yet gone, when school boards and school superintendents looked with suspicion upon music study and often placed its supervision in untrained hands, the most carefully planned series of music books was doomed to failure or at least to fall far short of its purpose. The publisher to save the situation was therefore compelled to step in and train the supervisor by instituting summer normal schools where his particular series of books and the best methods of using them were inculcated.

It is obvious that any school of pedagogy that teaches *books* primarily instead of *principles* is open to criticism, but in spite of this limitation and in view of the demand for more supervisors and better supervisors, and the former minor position or neglect of music in our State Normal Schools, it must in fairness be said that the publisher has here done a real service.

Of the abuses growing out of this system I need not speak at length, for changing conditions are happily putting into the back-ground the notion that the private offices of publishers are after all only a refined type of school employment agency. Freedom loving Americans and the democratic American teacher will not long consent to wear the rubber stamp of any business enterprise. That period is fortunately slipping into the dead past where it belongs.

The real American publisher is forever seeking to give the Supervisor the best possible material, and is giving it to him just as fast as he is ready for it; and the real American supervisor is eager for the best and rightfully

demands the best regardless of its label, for he stands for untrammled freedom of choice.

To quote from an editorial in the most widely circulated music magazine in the country—"No course, series, institute or private business can ever exercise a proprietary control over education in America and tell teachers they may teach or may not teach." When a few years ago the Supervisor of Music of one of our great cities standing before this very body openly protested against the attempt of some publishers to dominate, control and label Music Supervisors under the guise of educational progress and normal training, a few winced, but the great body applauded him to the echo.

Today we rejoice in better conditions, greater freedom and larger opportunities. Stereotyped methods of instruction are being replaced by more direct and elastic procedure; and the scope of music study in our schools has broadened until it includes not only a more finely articulated study of song, but the study of the piano, violin, and all the instruments of the orchestra, as well as ear-training, music dictation, music appreciation, harmony and the history of music.

The right of every American child to a complete education, and the recognition of the value of properly conducting music study as *mental discipline*, together with the granting of school credit for music study, have at last brought Music bodily into the schools of America where it belongs, and brought it to stay.

Conditions have changed so rapidly in the last decade that we are almost breathless. It is as if some mighty unseen force were sweeping us along. It is the sense of this and the beckoning of larger things that make these annual conferences so inspiring and stimulating.

As is already pointed out the relationship of Publisher and Supervisor is dependent upon the status of music in the schools. Now that barriers and prejudices and limitations are dissolving before the onswEEPing power of Music the function of the Supervisor has changed, his scope has enlarged, he has grown in stature, and the new demands upon him compel him to be in a far completer sense than formerly—a *Musician*.

These greatly increased needs of the supervisor have in turn made new and larger demands upon the publisher and so the general music publisher as distinguished from the school-book specialist, has by natural process come into the field of school music, and has also come to stay. From his rich and varied catalog of choral music, instrumental music, orchestral music and instruction books the supervisor is now more and more finding his material. In the great field of music publishing there is ample room for both the school-book specialist and the general publisher, and the modern supervisor needs them both, is indeed dependent upon them for all the printed material he uses.

In connection with this natural dependence of the supervisor upon the publisher attention should be called in passing to the custom, not alas confined to school teachers and poorly provided for supervisors, of acquiring one copy of a copyrighted piece of music and then on the plea of economy copying it by one process or another. Now the United States Copyright Law grants to any person complying with its provisions the exclusive right "to print, reprint, publish, copy and vend the copyrighted work," and it also vests the

right of performance in the owner of the copyright. This private copying is therefore a violation of each and every one of the rights of copyright, is an infringement of the law, and as such is punishable in the penalties provided by the Copyright Act.

This abuse is mentioned because it has developed largely through ignorance, and also because its growth calls for attention.

Whereas the Supervisor is dependent on the Publisher for the character, abundance and diversity of the material he uses, the Publisher on the other hand is constantly dependent on the Supervisor. The relationship of the two is one of interdependence. Neither can get along without the other and the contact must be constant and based on the fundamental idea of mutual helpfulness, mutual service. How can the Publisher give the Supervisor just what he wants unless the supervisor makes his wants known, and comes straight to the waiting Publisher telling him "I need this, and I need that." The two must come close together, and I speak in vain unless I stress this fact of close inter-relationship, and in behalf of the Publisher extend to the Supervisor not one hand but *both hands*.

What upholds the great mass of underpaid music supervisors in their enthusiastic, self-forgetting work? Mere bread-and-butter necessity? That has, as it must, its normal part, but the upholding, inspiring idea can be expressed in just one word—*Service*.

What thought underlies the activities of the real publisher and prompts him to big ventures on educational lines? The mere thought of possible profit? That has, as it must, its normal place but the real inspiration, the courage-giving idea again is—*Service*.

What binds together the Supervisor and the Publisher? What is the real basis of their inter-relationship, but the one great idea that brings us here today from all parts of the nation—*Service, through the heavenly art of Music*; all working together to make Music function in the national life,—not as mere recreation, though healthful play has its needed place; not as an ornament, though grace and beauty are indispensable; not as a social anodyne, though the restless world craves one; not these alone but something greater and deeper still—*Music as an integral part of life worth-while*.

The Ethics of the Supervisor

HARRY E. WHITTEMORE, *Supervisor of Music, Manchester, N. H.*

In selecting this subject some time ago, I had in mind a talk with those of our profession who have been in the work but a short time, and with those who have been more or less isolated in their locality, and out of contact with others engaged in School Music. Since then, however, I have come to the conclusion that little of what I should say would reach such teachers. There are a large number of our profession who never attend a conference, and who never read a book of proceedings. There are many who are quite content, apparently, in their place in life outside our gatherings, and who also seem quite content with their own methods and success. We have also hundreds of supervisors who would be glad to be with us, if the distance and expense were not so great. But there may be a few here, who have not

given much thought to our mutual relationship, and to our dealings with those not employed in the schools. If I can present a few suggestions for thought along these general lines my paper will not be wholly in vain.

The word "Ethics" and the term "Code of Ethics" is usually understood in a different sense from that in which I would like to approach the subject. Most grade teachers, and many supervisors consider these terms to apply almost exclusively to their relations with their officials. This, in a way, is not at all strange. Practically all the codes which I have been able to secure most certainly emphasize this, some almost to the exclusion of anything else. Their main purpose would appear to be to impress upon teachers that they were lacking in loyalty, and without real consideration for the schools, if they gave very serious effort to bettering their own personal welfare. A teacher moving into a larger field of usefulness is in reality becoming of more service to childhood at large, than if she remained in the smaller field. These codes sometimes seek to hide this fact, and to magnify the loss to the smaller community. A Code of Ethics to be really such, must of course be only a clear frank statement of a square deal to the children, the parents, the officials, and also to the teacher. I was told recently of a case in an Eastern state where a superintendent of schools was reprimanded by his state officials, upon complaint of the authorities of an adjacent state, because, by the offer of a larger salary, he induced an excellent teacher to come to his city, contrary to the wishes of her former employer. There is no one here who believes that a teacher should not be free, after the required notice of leaving has expired, to accept if she wishes an appointment paying more than her present place. There is no one here who thinks that a superintendent should not be free to secure the best teachers his salary schedule will permit. We have it clearly stated in one state code at least, and it seems to be unwritten law in some other states, that superintendents are not free even to approach good teachers if their present employer is unwilling. So far as the published codes are in evidence, the welfare of the teacher is not an item in the consideration. This is certainly a parody on ethics, and the logical end is that no teacher doing more than ordinary work must have the prospect of a better place open to her, unless she resigns, and trusts to good fortune to secure another place without loss of her time.

Just what teachers should try to do about this, I am not quite prepared to state at this time, but all with whom I have discussed the subject have used a certain terseness in expression that makes their views very clearly defined. There is a word which comes to my mind which properly denotes a person who offers no opposition to a condition where, by agreements of others, he is prevented from reaching the place and reward which his services and efforts entitle him.

I want to go on record as believing that notwithstanding these conditions teachers should live up to both the letter and spirit of their contracts, though, as is often the case, at a financial loss to themselves. While many of the contracts offered teachers are not in any sense fair to the teacher, and some, possibly, of doubtful legality, still we should carry them out to the letter, if we value our reputation for business reliability. That such contracts are in customary use in many places is certainly one clear indication that we as teachers are considered impractical and with little business acumen.

This matter of general codes of ethics is, however, a subject that concerns all teachers alike. It does not pertain in particular to our special problems. It is hardly within the scope of this paper to discuss it further. The phase of teachers ethics that I wish to speak about is along a different line; the view-point of our mutual relations. The ethics of the supervisor and those of the grade teacher seem to have a slight difference in one or two particulars. These are due to our supervisory capacity in the system, to our less intimate relations with the children, and to our lack of contact with our supervisors, in the direct way most teachers experience. Many of us are working in separate towns. Hardly two of us are in daily contact. We do not meet others doing our kind of work, we do not pass groups of children from one to another, we have widely varying conditions to meet, and we lack the opportunity that many other teachers have of mutual support and friendships. There are a few rural teachers so far from their nearest neighboring teacher as most of us are from another supervisor. Because of this condition we, as music teachers, are almost strangers to each other. We know so little of the personality and the work of the one in the next township, we have so little knowledge of the particular conditions he has to meet, that we are very likely to consider him almost a foreigner from a strange land, and to indulge in ill-considered harsh criticisms of him and his work. It is highly ethical to refrain from comment of any kind upon the music teacher in the adjacent town until at least we have some reliable information upon which to base an opinion. And then, if our opinion is not quite favorable, it is still more highly ethical, and good judgment as well, for our own interests, to refrain from any comment. While it is well within the line of our official duty to express our opinions of the work of our teachers and the pupils to them, in a kindly helpful way, we must not forget that it is not any part of our duty or privilege to discuss the supposed failings of our neighbor, up at the next station. And to impress this upon some of our younger members, let me add further, that doctors, lawyers, and *intelligent* salesmen carefully refrain from breaking this important ethical rule of theirs.

Our conferences are doing more than can be measured to eliminate this lack of knowledge and appreciation of our neighboring supervisors. If we received no technical benefit from this gathering, but meet those who are working in the same cause of our own: if we received no inspiration from the work in the schools of this great city, but learn to know our fellow specialists: if we hear no problem discussed that will help us in our work, but learn that people who do not live in our town, or who do not use the same basal book as we do are still human: if we find that others do not use exactly the methods we have learned to use, but are travelling toward the same destination though upon a different road: even then this Conference is a success to us. Before we can be really ethical toward each other we must broaden our mental attitude in our mutual relations. I am sure that there is no force comparable to our Conferences in showing us how much alike we are thinking, and how trivial those little differences of opinion that we thought so very vital.

But it is impossible for us, scattered as we are, to come into the closest companionship. Most of us meet but once a year, many not even as often. In some sections there are smaller groups meeting quite frequently, but I be-

lieve some of these smaller gatherings lose their effectiveness by being too formal, and that quiet personal conversation would accomplish more. The greatest inspiration I have ever received in my work came to me at a small gathering where a few of our brilliant leaders were together, and where no word of technical problem or method was spoken.

There is a way, however, in which we may still come into closer personal touch with such men and women. There is no prominent leader in our profession who does not gladly give almost unmeasured time in writing to us the help and council we need, if we ask it of him. But how pitiful our showing in the way we attend to our correspondence. How many of us utterly neglect to show our fellow supervisors the slightest consideration or even business courtesy. I am rather reluctant to tell you, and yet I feel that I should, that I have figures available to show that the Post Office returns one letter out of every nine sent to music supervisors with this brief summary of their career—"Removed, left no address." One out of nine who does not care to be in touch with others in our work, and who is willing that the usual stigma attached to one who leaves by night, is fastened to his fair record. I have still more appalling figures to show. It is within the exact truth to tell you that, in the Eastern states, fourteen out of fifteen supervisors do not in any way even acknowledge a letter which does reach them from another supervisor. This is very unpleasant commentary not only upon our ethical relations with each other, but upon our sense of business as well. It is a measure of the support given the officers of our organizations who are giving their time to the general good of us all.

A part of these figures came from my own experience, and sometimes I felt that perhaps the trouble was mine, that my letters were not worded right to secure a response, but I have found that other officers have had the same experience, and that the busier and more influential a supervisor is, the more promptly his replies actually bounce back from him. It is difficult to feel that we as supervisors are showing any ethical spirit toward each other and our organizations when we have this unfortunate showing with our correspondence.

Closely related to this, is the subject of our mailing lists which are used to send out our magazines. I wonder if any of you have ever tried to estimate the financial loss to the conference, because we are so lax in furnishing our officers with our correct addresses. Let me give you one illustration of what it means. Some time ago, in looking over a mailing list, I caught the repetition of a name. It was listed in one state, and again four times in another state. I wrote to the superintendent of schools in one of the places given, and received this information. The young lady under investigation lived in a border city in one of the New England states. She was employed as supervisor of music in four small towns just across the state line. For several years at least we had been sending her five copies of our magazine each month. They cost us about twenty cents each. If that young woman had given the matter any thought, and had sent us a one-cent postal card, she would have saved her conference a loss of about seven dollars in one year. I did not learn how long this had continued, but I did learn that it was impossible to secure from her even a subscription fee for one copy for one year. I think this was not an intentional thing by any means, but merely that she did not appreciate what was due to her professional organizations. I am going to ask you to take this matter home to yourselves. Please give your Conference a square deal, and see that the Editor of the Journal has your

correct address, and that you keep it corrected when you change your residence. Most of us do not seem to know that the new post office regulations require that our street and number must be upon our mail, and without it, we have no cause of complaint either to the post office or our editor. And, in passing, let me give you one more suggestion about your mail. If you are receiving duplicate sample copies of music from our friends, the music publishers, when one set of samples is all you know they plan to send you, then, very certainly you are doing your share in increasing the cost of all music material, not only to all the rest of us, but to yourself as well. I may seem to be insistent upon these things, but I have received literally hundreds of complaints about mail, when in every case the fault was an insufficient or incorrect address of the one who wrote to me.

In our relations with our community there are coming rapidly to the front several questions which should receive our most careful attention. To what extent should a supervisor allow himself to be taken from his school work, and his thought and energy given to other interests, even though they be of a musical nature? Are we justified, in our desire to be of service to the community, in giving so much of ourselves to outside interests, that in the public mind our associated activities are regarded as the real reason for our names appearing at regular intervals upon the teachers payroll? Is it truly ethical to seek a position in the schools, and then indicate by our activities after school hours that our real interests lie far from the school, and from the children? The right answers to these questions depend upon many factors. The amount of school work required, the size of the community, its musical life, the attitude of other professional musicians in the town, its distance from a large musical center, and other conditions sometimes hardly tangible.

If the town is a small one, with few musicians, far from musical opportunities, if the school work is light, I doubt if any supervisor can do too much. He has a wonderful opportunity, and a great duty to more than one activity not directly a part of the program of study in the schools. If the town is large, if the school work there is more than he can cover thoroughly, if there are musical clubs in the town, if there are other musicians, eager to be seen and heard, if possibly there are paid agents to stimulate musical activity, then the function of the supervisor should be practically limited to the schools. In places of this sort the surest way to secure a cordial spirit of cooperation between the schools and the adult musical life is to make it plain that the supervisor feels himself limited almost exclusively and with absolute devotion to his school work, his portion of the community musical life.

Another question might be worded in this way. Is it ethical and professional for the music supervisor to seek continual mention and praise in his local press? Is it possible that some of us feel that the self-exploitation and self-advertising methods which are essential to the success of the concert artist, are also wise for the public school music teacher, who is after all a public employee? Does it really give us more prestige in the community? Does it impress the officials with the fact that we should be given increased compensation, or is it possible that they may take it with some degree of politely concealed disparagement? The teachers of music in the public schools may well follow in the ways of other successful teachers in the community, living quiet, dignified lives, with plenty of relaxation, and plenty of social enjoyment, and with, also, some small portion of their lives not open wholly to public comment. It is well worth while for us

to realize the attitude of the doctors and the lawyers in our communities toward one of their number who tries to secure certain kinds of self-advertising. If it is good business and good ethics for them, it may be the same good policy for us, as school teachers.

One of the greatest reasons why teachers are considered impractical and without business sense is our attitude toward our compensation. Perhaps to a greater extent than with other teachers, we as music teachers are considered as a class to be emotional, temperamental specialists, and we do not realize the necessity of our showing exactly why we are in the school system, and just what our work is, and why we should be paid reasonably for our work. None of us should forget that we are but little beyond the time when the teacher was a sort of an honorary position for one who was not able to win support and profit in what was considered the real walks of life. Some of us, perhaps, can recall the time when a teacher was given a very small allowance, and was expected to board about in his district, and was hardly considered a wage earner in any sense. We cannot expect old conservative communities to change this point of view in one or even two decades. Teachers have for many years preached with all their strength that the work was its own reward, and there are many places still willing for us to believe it. It was only a very few years ago that teachers did not ask or expect to be paid a definite salary that they had earned. They had no idea of compensation as we use the term. They did expect a sort of reward, or present, or complimentary fee for their self-sacrifice, and devotion, the amount of which depended largely upon the generosity of the officials, or their personal friendship with them, or even depending upon the possible tax-rate for the coming year. There are still hundreds of us who are willing to be convinced that our salary should be fluctuating, according to the amount of taxes collected, and not based in any ratio to the amount of service rendered, the time and money spent in preparation, or in the experience acquired. A community too poor to buy a certain type of road scraper, does not expect the dealer to give them one below cost, it either goes without, or secures a cheaper machine, the best it can afford. But because of our old-time policy of self-effacement, and our lack of business capacity the same town will confidently assert its undoubted right to the best teachers available, and will seek to codify rules to retain them when they are unable to meet the market rates for successful teachers. There can be no question but that our own mistaken sense of ethics is the reason for this. It is ethical to do ones best for the boys and girls of a community, but it is also ethical to a high degree to insist upon reasonable and fair compensation. It is against the true ethics of any profession, for its members to insist that the altruistic reward is sufficient, and that the laborer needs to take no heed to his material reward.

One more thought in conclusion. In our modern ideas of an ethical agreement with each other and with the community that employs us, we ask a square deal. We must be willing to give one—to pupils, teachers, officials, parents, and to other supervisors. We ask for support in our work from other supervisors, we must be willing to give our share of support to others. We ask for adequate compensation. If we are ethical we must spend ourselves in service, the best we can give, every day. If we fail to care for our health, if we overwork and fail to secure proper rest and relaxation, if through any fault of ours we fail to give for each day's pay a full honest day's work, we ourselves

are breaking the agreement. We ask for adequate supplies. We must be sure that the things we ask for are the right things for our work. If we permit friendships, or influences of any sort to dull our keen search for the things in the market best for our school work, if we let others do our weighing of the claims of various people who have goods to sell, then we are far more than merely unethical. We ask for adequate time allotment for our work, and sometimes we ask for more than the right proportion, then we must be very sure that the time is used to the best advantage. We have a right to try our theories, and schemes, provided they do not so consume the time, that the children are deprived of other things in their musical work. We must use our time wholly for the pupils benefit not for ours, and we must watch that we do not waste time. We ask for the best efforts of our boys and girls, we too, must give them our best. We want the utmost support from school officials, we must be worthy of it, and to be ethical, give them loyalty and obedience. We would ask of the community respect, sympathy and understanding, but we know full well that these things do not come to us merely because it is a part of an agreement, but because honest living, hard faithful work, and a loving heart toward all with whom we come into contact will bring to him who does his best all the joy of a great and enduring service.

Music For Individual and Social Life

C. C. BIRCHARD, *Publisher, Boston, Mass.*

The latest concept is that the world is an intelligent organism, which, as it grows and improves, supplies the patterns for the thoughts and actions of man.

It is recognized that this earth has been millions of years in existence, and that there are countless worlds flying in space, most of which are larger than our world and presumably as intelligent.

It is said that even the tiniest atom or electron is an organism, with a center of being and a periphery, like that of man, and that these tiny particles of life move around in their world (the human body), all unconscious of the human organism (man) and only conscious of the contiguous particles like their own that they are continuously touching, passing and re-passing, in their round of habitual movement, as we touch and pass our neighbors.

We know that the habitat of the fish is the water, and that in evolution a fish through some divine instinct or intelligence, jumped out of this watery environment for a brief moment into a more rarified element, the air, and it is said that this was the beginning of a long line of evolutionary growth which finally resulted in self-consciousness in man, and the supposition is that except for the fish jumping out of the water into the air, this forward progress of development might never have been undertaken and consequently man might never have developed.

Does not this give us a clearer insight into the reaching of man toward a higher development through what is commonly referred to as the cosmic sense, or the so-called fourth dimension of space?

Man is ever seeking a more rarified medium in which to manifest extended powers and live rarer and more beautiful experiences. The extra principle of

life is a breaking thru the life of ordinary experience into what is referred to as this fourth dimensional world.

It is now acknowledged by science that in the process of evolution each form of life has been evolving into a newer and higher form, in which an adjustment to a new environment has been necessary. We know there are mysteries in life far beyond our present powers to comprehend. Man's vision and belief are of a Paradise to come of which he has little realization now. When this Paradise comes it will be together with the growth of new faculties, functioning through the ordinary channels possibly, the centers of sight, hearing, etc., but all rendered more acute and sensitive than we at present can even imagine.

Like the fish jumping out of the water and sensing the new environment, man is consciously striving to put himself, or allow himself to be taken up, into another form of rarified environment in which finer and finer energies will be experienced.

What Is Life?

Bergson declares broadly that "Life is a current through matter." Thompson says "Energy is the universal commodity on which all life depends," and further, that "Matter and ether are receptacles or vehicles of energy;" and that "every particle that goes to make up our solid earth is in a state of perpetual, unremitting vibration."

Thus science recognizes three entities in the universe, viz.: Matter, Ether and Energy. Matter inheres in Ether and is shot through, so to speak, with Energy. And inseparable from all three entities is Universal Vibration.

The fact that power, to an extent beyond the wildest imaginings of the human mind, resides in matter, is recognized by science. Le Bon makes the astounding statement, admitted by scientists, that the smallest copper coin contains an energy equal to eighty millions of horse-power. Sir Oliver Lodge has said that he hoped the human race would not discover the atomic energy that is in a single ounce of matter until it had brains and morality enough to use it properly, because if the discovery were made before its time and by the wrong people, this planet would be unsafe.

What is true of inanimate matter is said with equal truth of man. *Man is a storehouse of unreleased energy.*

From the foregoing we learn that matter which seems solid is so in appearance only; that in reality it is stored up energy, vibrating at a tremendous spiral rate of speed which man thus far has not known how to release. Professor Mechleson says, and this is a chief factor of science, that all matter is but a *rate and mode of motion*.

Every form of matter has its standard rate of vibration and its corresponding effect in life on the basis of this standard rate of vibration. The paper I hold, the clothes we wear, the food we eat, all the theaputic agencies known to man, the colors of Nature, the air we breathe, the thoughts in our mind and all about us, all phases of sound and light, are reducible in oneness to vibration and the effect on man of each fundamental mentioned is directly and only the effect of the vibration of each separate fundamental.

The stupendous truth is that you and I are directly influenced by every rate of motion that we come in contact with, in fact, every rate of motion in the universe; and that we, in turn, influence every rate of motion in the universe.

In a word, man influences and is influenced by every thing in this universe, and since everything is vibration, it naturally behooves man to study and become sensitive to every form of vibration, in order that he may be able to control and make the best use of the phenomenon in all the emergencies of growth and experience.

"Man is an electrical being in an electrical world," says Professor Rutherford.

Every substance in the Universe, including man, is energy, most of it, potential, still awaiting release.

The testimony of Religion, Science, Art and Philosophy is that all Life is one. God in Religion; Energy, Vibration in Science; in Art, Beauty, and in Philosophy, which invokes mysticism, Silence. Emerson says, "Power is silence."

The principal of life, then, is one; the practice of life is two: that is to say, in manifestation life is essentially dual; it is worked out practically as a process of obtaining and sustaining equilibrium through a duality expressed in expansion and contraction, society and solitude, the acids and compensating alkalis, etc. And anyone who has realized this principle of duality has the key to right living and mastery.

In a brief study of man we will speak of this process of duality—as worked out in connection with the conscious or thinking mind on the one hand, and the sub-conscious or vibratory mind on the other.

It is in the sub-conscious region of man, where the buried treasure of personality is stored; and this, is said by psychology to constitute *nine-tenths of life*.

It is this realm of energy which it is the object of life and education to release. The conscious or thinking mind is the directing intelligence; the sub-conscious is the actual or potential intelligence. It is in the interaction, the one on the other, and more especially in the initiative that the conscious thinking mind asserts in directing the sub-conscious intelligence, that new fields or energy are opened out.

The great secret of life is in knowing how to polarize one's personality, so to speak, in accordance with this dual principle of positive and negative energy.

We have seen that man is a storehouse of unreleased energy. Now it must follow that the person who succeeds best in liberating that energy becomes by that process the most evolved, and consequently useful individual, and success of man in this life is in direct proportion to his ability to be useful.

We are beginning to wonder whether our civilization is as far advanced in the matter of realization and releasing the energy that makes life potential, as were the ancient civilizations like the Egyptian, for example. It has lately been said by one of our contemporary thinkers that the Egyptian civilization functioned through thought where our civilization functions through matter.

His speculations on the power of the thought processes in co-operation with the sub-conscious mind, lead him into the realm of mysticism where he has found much credible evidence of wonders unknown to our western experience, and he does not entirely reject the theory that the pyramids were brought into being by the control of thought energy. This may be considered fantastic; but since the greatest engineers of the world have given up in despair trying to account for the pyramids by any plausible explanation based on any known experience or scientific theory, we may have to think twice before we scout Professor Hiller's suggestion.

Jesus, who appeared several hundred years after the high tide of the ancient Egyptian civilization, enunciated something very much like this principle when he said to His disciples: "If you have faith you can remove mountains."

The Relation of Music to Life

We have briefly surveyed the principle that life is energy expressed in vibration. We shall now endeavor to relate music to life. And when we start to define music we are confronted by the inescapable conclusion that music is life—not so much a part of life, as life itself. We will say that music is vibration, electrical, magnetic, radioactive. It has form, color; it definitely imposes itself on the sensitive plate of a camera and this can be seen as well as heard, and its power mechanically is enormous.

It has been a pastime with more than one great singer to get the pitch of a common drinking goblet and by sounding the same pitch and corresponding vibration with the voice, to shatter the glass into fragments. Similar experiments with tone have been repeatedly used in working out experiments in sound.

Music, as a cosmic force, is innate in the equilibrium of both man and nature.

Music wells up from the center of personality, the sub-conscious in man. It is, shall we say, a non-resistant force, and the lesson for us is that the only way we can truly know music is to prepare our mind not so much to make it as to receive it.

Except you become as a little child you cannot come into the kingdom of music.

Yes, to speak truly, man does not create music. He is only radio-active or clairvoyant to it. That is, man is the *consciousness* of music. The source of music, let us say, is the spheres. Schopenhauer says: "It is not so much true that the stars in their orbits made music, as that they *are* music;" and the great Liebnitz said: "Music is the soul of the unconscious, in silence." Or as our Mr. Tomlins expresses it even more beautifully, "Music is a vibrating sun-beam whose source is the Divine."

There are certain organs and media in the human body, said to have an affinity for sound, through which man can be attuned to the highest vibrations of music. Such attunement is a conscious thinking process and when it takes place, every fibre in the body is flooded with exquisite musical sensation.

When one is thus attuned his life is literally music. Every breath is music. One is then radio-active to music and the phenomenon comes to him and is ever present with him.

When sound moves it vibrates the muscular system. A sound in a *room* sets up a vibration in every article therein,—the chair, the lace curtain, the chandelier, the woodwork, the carpet, etc. In fact the vibration goes out endlessly into space to fill the entire universe.

That we are not sensitive to these vibrations does not prove that they are not sounding: it only proves our limitations.

The psychologist Bain explains the law in human nature as follows: "Every time an impression is accompanied by consciousness the currents diffuse themselves in the brain and organs of movement, including the vital organs."

We can probably understand the universality of music better from a knowledge of this law than in any other way.

For example, the material man as well as the intellectual and spiritual man is moved by music, because music, so to speak, actually vibrates and massages the muscles, the entire organism in fact. When the vibration is extended beyond the muscles it is translated as follows: in the physical-minded man it brings a physical reaction or sensation; in the intellectually-minded man a mental satisfaction; in the spiritually-minded it is translated through the higher intuitional faculties, and brings to such a oneness and completeness with the Divine or God. It is this last type, the spiritually minded, that reaches through music a sense of the fourth dimension of space referred to in the beginning of this paper.

One might refer to Browning's "Saul" to see this complete principle worked out more or less fully.

Music is a mysterious force. Granting its vibratory influence as a thing apart from its elementary manifestation as mere sound, we perceive at once that its potentiality is practically limitless.

It is the duty and privilege of the educator in music so to direct the energy of music that it shall become a beneficent force—indeed, *the* beneficent force of the world. It is easily understood that man's whole life is so interrelated to music in its highest function as a remedial agency, that we are bound by every consideration of humanity to study its application to growth and progress, as the physician ceaselessly studies the problems of therapeutics.

The principle of growth is one of release of pent-up energy, through electronic or vibratory currents which have their effect, first, on the physical organs of sensation.

Music operates in accordance with the principle of radio activity. All matter in the universe is radio-active. It would be strange indeed if the ether of space, the magnetic currents of earth, the very rocks and trees and birds of the air are radio-active and not *man*! But we know that he *is* radio-active. It is by virtue of the radio-active principle that man had the impulse and vision wherewith to discover the principle itself and develop it. Beethoven said his music came to him and that he did not originate it but that he was only the medium through which the music passed. He said that all the elements and the silent places were vibrant with music.

It is too well understood to need more than casual mention that the sub-conscious or vibratory personality is the seat of life; the seat of memory and inspiration, the storehouse as well as the radio-active dynamo of man. It is the region of man's personality which is never asleep and is always active, as opposed to the so-called conscious or thinking mind, which is active only when awake, and functions not at all during sleep.

The extreme manner in which music affects the subconscious or vibratory personality of man may be illustrated by reporting some personal episodes in my own experience.

Some twenty years ago I took a friend from the West to hear Caruso in Opera. No sooner had the music started than the friend went to sleep and the sleep was continuous throughout, except when there was hearty applause, at which he came out of his comatose condition sufficiently to clap his hands

and lean in my direction to say, "Wonderful." Then he went to sleep again. At the intermission he told me that he was having the time of his life, and of course I thought I knew the reason why,—that he was having a "swell" sleep.

In the last act Caruso was given an ovation. My friend came out of his coma again, and said as usual, "Marvellous, marvellous." As we went out of the Opera House, he with his arm over my shoulder, said fervently, "You have certainly given me a rare treat," and of course I thought I knew what he meant namely, that he had had a most compensating sleep. It was only years afterward that I came to realize that the enjoyment of my friend was real by virtue of the vibration of the music that had passed into his sub-conscious and had released an energy which he had felt unmistakably on awakening.

I do not wish to imply that I advise the sleep state as the most ideal state in which to listen to music. Far from it, although I do think it preferable to the state that too many students are in when they go to music, wherein they endeavor to use exclusively the conscious mechanism wherewith they only follow the intellectual or structural features of the compositions.

An ordinary charwoman had *had* a season ticket at the Metropolitan Opera for the past thirteen years. A friend of mine sat next to this woman early in the present season. She confided that the music thrilled her through and through, that somehow the music, first listened to and later reproduced in the day's work, was her passion and pillar of support. One year she failed to attend the season of opera, and was at a disadvantage for months as a result. She said she reproduced the music at odd times in her work, and in the quiet of her room, frequently with crude words of her own, and that it seemed to give her strength and joy and comfort. She said, "This music keeps me going as nothing else could."

A community leader told me of a crowd of people that stood in the rain and sang for an hour; and again a band leader told me the same story, of how to his utter surprise, on Boston Common a crowd stood in the rain for over two hours and listened to the music. It was evident that these men attributed much of this interest to their magnetic leadership, but this was not the secret.

Those people braved the elements to hear and participate in that music because of the mysterious and mystical power resident in music itself. They loved music and found a release of energy and a sense of power and expansion as the result of associating with it, which made them brave the storm to be in the midst of the tonal influence.

Mr. Tomlins told me some thirty years ago of his experience in looking over for the first time a score of Dvorak's "Stabat Mater." He was in a London cab with a copy in his hand and as he looked over the score he was lost for the time being in the music. Finally looking down at one of the wheels of the cab it seemed to him that he had completely lost his identity and had become the hub and spokes of the wheel, going round and round in a whirl of movement. The fact is, he had lost his individuality momentarily in that of the music. A soul had found affinity in Music, and they went singing and cavorting together on a spirit holiday in a revolving wheel.

Something of that kind may have been in Lanier's mind when he described music as "Love in search of a voice."

The Listening Function

Now what should be one's attitude in listening to music for the sake of increasing one's enjoyment and release of energy? It is as follows: The conscious thinking mind is intensely active, that nothing in the structure of the piece shall escape notice. This mind follows the thematic treatment. It takes note of nuances and every element of beauty and originality in the composition. Synchronously with this operation of the conscious mind, the sub-conscious mind, which is receptive, feels the flood of sound and is inspired accordingly, and with the trained musician, proportionately with the reaction that has come as a great suggestion from the conscious faculties.

Music functions unmistakably through suggestion, which reigns supreme in the sub-conscious region of man.

Coue says: "The sub-conscious is a permanent ultra-sensitive photographic plate which nothing escapes. It registers all things, all thoughts, from the most insignificant to the most sublime." "But it is more than that," he says,—"It is the source of creation and inspiration, it is the mysterious power that germinates ideas and effects their materialization in the conscious form of action."

Now the vastly important thing for us to know is that there is a wide area of intermediate consciousness between the so-called conscious or thinking mind and the sub-conscious mind. This is the region that we pass through every time we go to sleep and come through every time we awake. It is recognized now by psychology that this is a definite and positive state of consciousness. It was discovered scientifically by Boris Sidis and named the hypnoidal state. In plain English it is the twilight state, or mystic state of consciousness.

It is this state that an artist like "Paderewski" is in when he seems to be and actually is half asleep, even when enormously dynamic, with a technique and inspiration functioning automatically from the sub-conscious region of personality.

This state is known to all true creative artists. Tennyson tells us that he was able to throw himself into a twilight condition at will by simply repeating his name—Alfred Tennyson—and that it was only in this condition or state of mind that he did his best work.

When one is in this twilight or dream state he senses the deep region of the sub-conscious and is at the same time thoroughly awake in conscious mentality. In this state any suggestion made to the sub-conscious takes immediate and deep root, and it is only as one reaches this twilight state of consciousness that suggestion takes deep root and begins its work of definite action.

Had my friend who went to sleep during the opera known how to check himself and function in this twilight or hypnoidal state, without allowing himself to sink below this into the permanent state or sleep, he would have refreshed himself thereby, and at the same time derived full satisfaction and benefit from the music. For music functions through this hypnoidal state.

Anyone who understands this twilight state of consciousness and its uses through the mechanism of suggestion, has the key to physical, mental and spiritual development, that will make a new humanity in the world.

It is strange that musicians who use this state in functioning in their art, appear to have little or no idea of its application through suggestion for the general purposes of health and culture.

Only a short time ago in New York I was talking with a brilliant musician pianist who complained of pains through the shoulders. I said, "Why don't you try Coue?" and he said, "I have been Coue-ing to beat the band with no result." We were in the lobby of the Commodore Hotel at the time and I said, "Sit down and do as I tell you while the orchestra plays its next selection." Fortunately the music that followed was of a mood well adapted to our purpose, and an excellent piece of music at that.

Not three measures had been played when we were both transported into this twilight state of consciousness and spontaneously the words, "I am well and tranquil" came to my mind, which I said aloud and told my friend to repeat under his breath a la Coue. These words went positive and negative, back and forth on the rhythm of the music until the music had stopped, and, when the music had stopped, in the silence, as we had planned, the words were allowed to vibrate back and forth in the same way for ten or fifteen minutes, after which, if you will believe me, my friend acknowledged that he had the first relief from pain in several weeks.

Right then and there he had discovered the secret of Coue and its application through music.

Can we not as supervisors see the enormous application of this principle through music in the schools and particularly through the process and functioning of community singing with adults?

For example, let those of us who have to do with adults as community leaders know that when a musical mood is established it means that the individual or the group is at the moment in this hypnoidal or twilight state of consciousness, some of them lighter and some of them deeper than others, and that in that mood any concept that is given out either in the text of the song or by word of mouth from the conductor to the group, or from one individual of the group to another, is going to sink deep into the sub-conscious soil and bear fruit in accordance with whether it is a good or bad suggestion.

Music, for the great majority of people, is not sensed primarily, if at all, through the intellectual process. They do not consciously engage in analysis; but we know that music has a tremendous effect on them through the physical side of their being, controlled by the guiding intellect. Hence it follows that the energizing influence of music may conceivably work harm instead of good—destroy instead of build.

The listener, unversed in the technical side of music, must direct the operations of his intellectual functions or have them directed by the simplest processes of suggestion. A word,—a phrase will direct the vibrations and the desired results will follow.

I am not going into detail to point out the ways in which suggestion may be used because the practical community leader or supervisor will have his own idea and no two leaders will use the same technique. Suffice to say, that at the close of a community sing the leader should give one strong suggestion before the group breaks up, which will take possession of the mind to control it as a guard against the intrusion of bad suggestions, and also as a constructive idea which the sub-conscious can take hold of. This will apply more particularly at night-time.

The conductor for example might say to the group something as follows: "You have been singing, and singing well, and I want you to carry this thought

home with you. Tonight you will sleep soundly and better than if you hadn't been here singing so well, and in the morning you will find some of the spirit of these songs with you when you awaken. You will find that the vibration that we have felt here will recur in the morning; parts of the tunes that we have sung here tonight will come through your minds unconsciously and entirely without effort. And if you will just give a little attention to this remarkable experience that you are almost sure to have in the morning, you can keep it to a considerable extent throughout the entire day as a fulcrum of joy and strength for the obligations of the day."

Another method of imparting suggestion is to point out to your singers that practically all the great moods induced by music can be expressed in one word, as: Joy; Hope; Courage; Peace. The repetition of the word appropriate to the music-mood will result in its being absorbed by the sub-conscious and by the latter immediately set to work, so to speak, with surprising and beneficial consequences.

In conclusion: the world in general at the present time seems to present the spectacle of a great many well-intensioned people rushing madly and aimlessly about, many indifferent to the question of human betterment, others in a sort of dream state, and still others, a select few, working constructively for a better condition in the world. There are those who, holding a most pessimistic view, assert that right now there is taking place a contest of strength between nature and the cosmic forces on the one hand and man on the other hand, which is likely to result in the complete overthrow of man because of man's demonstrated inability to cope with natural forces.

Music is the most powerful force at our command for world unity and salvation. There is no *articulate* voice raised today in all the nations of Earth that can be heard above the din of discord and confusion. But there is the clear voice of the *world conscience* being sounded and heard unmistakably in *music* from one end of the earth to the other.

Music is an element in which *we* as musical educators function, and apart from speculative considerations, surely the best service *we* can render humanity is to make music as effective an influence as we possibly can.

We will do our *best* in this, from all the high motives we have at our command. Through the children in the schools and through the great work of community singing with adults, with song, chorus, pageant and music-drama, with the help of the bands and the orchestras and every available means, we will make the vibration of *music* loud and clear.

If man could only develop a firm belief in the radio-activity of the spirit of thought and song and the kindly act, and if these forces could be used to the best advantage, this old world could be re-made in a short time. It may not be the *professional* singer and the professional speaker, nor the professional writer, nor the publishers, nor even the phonographs nor the radio-mechanisms,—it may not be by these agencies that all or even most of the best broad-casting is being done, or is to be done, in the world at this critical time, but rather by the thoughts and songs of the *obscure* ones, and all the children who are happy, and the acts of the unnumbered *kindly* people, the one toward the other, and on behalf of animals and the growing things, the trees and plants that have intelligence also, it may be by and through these forces that order is to come out of the present chaos.

And the song the most obscure person sings quietly and in the true spirit, is heard around the earth, by the heart that is attuned. As our great Whitman has said: "Who will speak to me in the right voice, him or her will I follow anywhere about the earth, even as the waters follow the moon."

We must unite our civilization in the liberating voice of song. This is the greatest contribution *we* can make to the world order. The voice of America raised and united in song besides unifying and making happier *our* people will radiate throughout the world and at least contribute *its* share to bringing order and equilibrium in nature, and for man peace and good will on earth.

The Art of Accompanying As Applied to Public School Music

GEORGE H. GARTLAN, *Director of Music in the Public Schools
of Greater New York*

The piano, because of its unusual adaptability is the instrument of the public schools. It is played more universally than any other instrument because for generations it has been the instrument of the home. With few exceptions it serves the purpose of general music teaching which is now a required part of every course of study. An important personage in school music teaching is the accompanist, and for this reason it is important that we give some consideration to the great art of accompanying which up to recent years has not received the serious attention and study which it requires and justly deserves.

The Artistic Element in Music

It is now generally understood that perhaps the most important element in school music today is the development of artistic appreciation of music which is arrived at through the singing of songs of a high order of merit. To accomplish this, music material must be presented in a manner which is sufficiently artistic and cultured to make the necessary impression upon children in order that it might arouse in them a desire to learn more about music and to understand its true message. The average assembly in the public school is after all a poor affair. Songs of patriotism and devotion are, or should be, a part of every assembly exercise. From this should be developed a degree of music appreciation which is not necessarily arrived at through listening lessons, but which grows out of the actual doing of music by the pupils themselves. The assembly exercises should be the result of the music work which has been done in the grades, and not merely an added part of school activity which has no direct bearing upon the business of music teaching.

The Technical Side

There are two distinct elements in the conduct of assembly singing. First, the leader. Second, the pianist. There must be a thorough understanding between the two in order that the accompaniment shall not only be in strict accord with the interpretation as given by the leader, but shall be an integral part

NOTE: Mr. Gartlan's demonstration before the National Supervisors' Conference was largely in the nature of a recital. The following statements are prepared as a matter of record for the Convention.

of the singing, and not something which is merely added because it is a necessary requirement. An unsympathetic accompanist can destroy the work of the leader and practically nullify an artistic result.

It is not the purpose of this article to go into any lengthy discussion on the technical requirements of a pianist, but it is important to note that no one should attempt this work unless there is a certain degree of digital skill combined with an artistic sense of interpretation which would ordinarily fit such a person for public appearance and performance as a pianist. It is not necessary to reach into the field of piano virtuosity as we understand it to develop a successful accompanist, but it is necessary that this particular pianist be at least able to play the prescribed scales, octaves, and interval progressions, together with certain standard rhythmic combinations which are a part of every good accompaniment.

A Misunderstanding Regarding Good Music

For many years a notion existed that music in order to be good had to be of somewhat difficult character. Public school music, because of its simplicity, was frequently characterized as cheap and inconsequential. That is undoubtedly false, because some of the most beautiful expressions in music by Bach, Beethoven, Mozart, Handel, Chopin, Schumann, Schubert, and our own MacDowell, were of the simplest character. It would be difficult to find a more striking example of exquisite simplicity than that of the pastoral symphony from Handel's "Messiah," and yet a child can understand and perform it on the piano.

The literature of school music is so voluminous that one need not look far for music of an easy type when technical skill is lacking. It must be kept in mind that artistic interpretation of music takes precedence at all times over the purely technical accompaniment.

Practical Illustrations

The first song that comes into the mind of one who speaks of public school singing is, naturally, the "Star Spangled Banner." The school pianist studying this composition must first make sure that it is memorized. Second, that the melody is correct. Third, that there is a certain amount of authority which should be carried in the dignity and accuracy with which the melody line and the harmonization are performed. As a matter of caution it is perhaps advisable to state that this patriotic anthem should not be hurried. Another practical illustration is "America the Beautiful" (Jerusalem, Materna). This composition usually appears in textbooks as a straight four-part vocal arrangement. The average pianist in playing an accompaniment merely plays the notes as printed. This type of accompaniment rarely supports the voices, nor does it give the conductor an opportunity to sufficiently inspire the chorus to an emotional result. The pianist in this case can be a great help by learning how to fill in the harmonies which may not appear on the printed page. Any additional tones may be added to the printed score, so long as they do not conflict with the general harmonies of the original composition. By this means the pianist produces what is sometimes called the organ type of accompaniment. It is solid, vigorous, and majestic.

In contra-distinction to the above we have such songs as Massenet's "Elegie" and Poldini's "Waltzing Doll." In the former the music is characterized by a tender dreaminess, and to produce the desired effect it is necessary for the pianist to use a legato touch which is comparable in many instances to the sustained

string tone. In the second number we have a delicate, almost brilliant and scintillating waltz movement. The general characteristics of this music are best expressed through the staccato touch, but at all times it is the apotheosis of dance music, and graceful rhythm predominates.

Again we have the familiar Triumphal Scene from "Aida." The pianist in studying the orchestral score will discover that the majesty of the first part is produced largely by the wood wind and brass choirs of the orchestra. Therefore, any piano transcription must naturally have in it the chord effects which will arouse in the listener an impression somewhat similar to that of the organ. There must not be an exaggerated legato, but a well defined marking of the rhythmic accents in each chord. Every note in the chord must be played at the same time. There should not be the slightest rubato between the left and the right hands. The second movement which is made so brilliant in the orchestration by giving the well known melody to a group of trumpets is not so easy to interpret on the piano, but an approximate effect can be made by emphasizing the melody which appears in the right hand. This is done by using more finger pressure than is required by the rhythmical accompaniment by the other instruments, in this particular case the left hand of the pianist.

Another type of composition where the pianist can be of invaluable assistance to a leader is such a song as Cecile Chaminade's "Summer." Here we note that the melody line of the voice does not appear in the accompaniment, which in this case is entirely different. The pianist should be sufficiently skilled to learn how to combine both the voice line and the accompaniment, so that at any time should it be necessary to play the melody which the voices are singing, it can be done without hesitancy or interruption.

A still different type of song is "The Hindoo Chant" of Bemberg. Here we discover that the pianistic effects are intended to accomplish what would ordinarily be done in the orchestra by the wood wind choir. In examples of this case there must be a delicacy of touch, of wrist movement, and what pianists call, the hidden emphasis, in order that the desired result can be accomplished. The hidden emphasis means where inner voices in the general harmonization are accented, in order to establish contrapuntal melodies. We find the vocal part chanting along in a monotonous vein and the piano accompaniment rising and falling like the heaving of the breast during sobbing. Both the voice and the accompaniment are distinct complements of each other and must at all times be in absolute sympathy.

The Importance of Rhythm and Tempo

It is necessary for the pianist to be thoroughly in sympathy with the variations of tempo as given by both composers and conductors. To illustrate: three-four measure appears in so many different guises that the average listener would not recognize it. The following compositions all have the same measure signature:

Star Spangled Banner

Handel's "Largo"

Strauss' "Beautiful Blue Danube"

and yet how different. Additional examples could be given for all the other measure signatures and similar comparisons drawn. It is easily deduced from

his that the accompanist must have a complete understanding not only of the technical side of the composition, but a full sympathy as to its impressionistic meaning. It is safe to say that any pianist who has ever heard the orchestra accompaniment to "My Heart at Thy Sweet Voice" from Samson and Dalila can hardly give an intelligent interpretation to the piano transcription of that subtle and sensuous music.

Pianistic Effects

The piano is capable of so many different effects that a review of some of them would no doubt prove very interesting. We have first the solid, crashing effect which comes as the result of chords played in succession, either slowly or rapidly. Again we have the singing effect produced by a single melody line in the right hand against the flowing accompaniment in the left. A Chopin Nocturne will illustrate this point. The music-box so pleasing to children is important because its delicacy is in distinction to the virility of other styles of playing. Then the arpeggio effect, in imitation of the harp. Next the organ tone produced by playing in the low register of the piano a certain type of simple harmonization which is meant to represent the solemn intoning of the sanctified music of the church. All these and more are capable of performance in the hands of the pianist who realizes that he has a very important mission to perform. The supervisor who enters school music without a thorough equipment as a pianist is starting with a handicap. It is not sufficient to give instruction by precept in this case, but by actual example. The supervisor should serve as a model of intelligent interpretation and artistic performance.

The Work of the Committee on People's Songs

KENNETH S. CLARK, *Community Service, New York City*

In one of Deems Taylor's recent Sunday music reviews in the New York World he reproduced a brief short story. It was found in a magazine published by the pupils of the Modern School at Stelton, New Jersey. The story, which was written by seven-year-old Maxie Steinberg, consists of the following:

"Once there was a man who wanted to go to the moon he climbed on top of the house and fell off and killed himself and he said I will never do that again it is too dangerous."

Our friend Deems confessed that he could think of no musical moral to append to the tale. But there is a moral in the present instance, as follows: Beware of starting any musical movement that may seem as Utopian as the improving of people's songs. It is too dangerous. Ten to one you will be misunderstood. The American people seem unable to conceive of anyone's starting a campaign for anything—it must always be *against* something. It is as if one could not build a thing without destroying something else. Probably this is because we have lately been the victims of so much forcible uplift. When a new movement comes along the weary public catalogs it merely as "more reform." Such for a short time was the opinion in some quarters of the campaign that has now been crystallized in the Committee on People's Songs.

This committee grew out of the Recreation Congress at Atlantic City, which was under the auspices of Community Service and the Playground and Recreation Association of America. Before the music section of that Congress S. A. Mathiasen, a Community Service worker who had spent the previous year in study in Denmark, spoke of the folk movement in that country, in which some of the leading poets and composers had devoted their powers to creating simple, melodic songs of the people. The music section at the Congress had been discussing how the repertoire of songs for community singing might be bettered. The suggestion therefore popped up: Let's apply to our own music the lesson learned from Denmark. The music section then prepared a resolution which was passed by the Congress. It was resolved, "that an appeal be made to the poets and composers of America to the end that they create more songs of the people." Moreover, it was recommended that an organizing committee be appointed to start the ball rolling. The ball has been rolling to such effect that the Committee on People's Songs now consists of nearly fifty leaders in music, literature, the drama and social service, including the heads of the national organizations devoted to music.

The misapprehensions to which I have alluded caused the committee to realize the necessity for preparing at once a brief statement of its purpose. It was decided first to adopt the name Committee on People's Songs, with this supplementary statement: "Devoted to Discovering, Inspiring and Fostering Worthy Songs Which Reflect the Life and Ideals of the American People." Next, our purpose as stated in that sub-head was elaborated as follows:

1. *Discovering*

To search out through a widespread expression of public opinion the best existing songs that are suitable for community singing.

2. *Inspiring*

Through an aroused public opinion to impress the poets and composers of our country with their responsibility for creating songs which shall give voice to the life and ideals of the American people.

3. *Fostering*

To enlist the support of all sympathetic forces in the wide circulation and use of songs both old and new, which win the thoughtful approval of the American people.

Coda: The purpose of song is to enrich and interpret life, both at work and at play. Songs which adequately express the varied aspects of the life of the people must therefore include not only such phases as love of country, home and fellow men, but also joy in work and zest in play.

Such is our Confession of Faith. In carrying out Article No. 1, Discovering, the committee sent a questionnaire to active leaders of community singing throughout the country. We wanted to discover which the leaders considered to be the best songs of American origin now being used in community singing. The leaders undoubtedly followed not only their own preferences but especially the desires of the people as shown by the songs which "went well." Replies have been received from upward of fifty leaders and the composite

list is here announced for the first time. The songs that received the greatest number of votes are listed in the order of votes cast for each, as follows:

America, the Beautiful ("Materna")	There's a Long, Long Trail
Old Folks at Home	Home, Sweet Home
My Old Kentucky Home	Till We Meet Again
Battle Hymn of the Republic	Working on the Railroad
Old Black Joe	L'il Liza Jane
America	Columbia, the Gem of the Ocean
Dixie	Sweet Genevieve
Star-Spangled Banner	Goodnight, Ladies
Sweet Adeline	A Perfect Day
Carry Me Back to Old Virginny	

Score one for the ladies! The comparatively recent "America, The Beautiful", by Katherine Lee Bates shares the headline honors with Foster's long admired "Swanee River."

The question arises: Does the topic of Discovering end when we have recorded only the songs which the leaders report as already being favorites with the people? May there not remain the discovery to the people of the songs which thoughtful musicians believe *ought* to be used in community singing, irrespective of whether or not they are now sung. For instance, the members of our committee are making up a new list, retaining the songs on the above list that they favor and adding various others. In this way we may obtain a second composite list, approached from another angle. Replies that have already come in from the committee indicate that the order of votes cast by them for the various songs will be different from that in the leaders' list. For example, "America, The Beautiful" drops from first place to seventh. That has a significance: The leaders voted almost unanimously for this song because they use it constantly and know its appeal. Moral: "Make good songs familiar."

May we also have the opinions of the supervisors? A copy of the leaders' list is to be distributed here today. Will you fill out the questionnaire and leave it at the registration desk in my name, any time during the convention? And will you take the list of songs home? Of those that you approve, how many can the children sing? Of how many do the young people of the community know the words? How many are sung in the homes?

It is also a vital part of the committee's plans to take a referendum to the people. We expect to have local voting contests throughout the newspapers. The combined list of songs resulting from all these inquiries is to be published by the papers for balloting. The individual will also be free to add to the ballot any additional favorites of his own. It will be interesting to see if the choice of songs varies in different sections of the country. At all events, this widespread inquiry should give us a fairly accurate opinion as to which are "the most beloved songs of the American people."

This making of lists serves a double purpose. First, it will prepare the public mind for our campaign. Second, it should cause these songs to be more generally sung.

In carrying out Part 2 of our purpose, Inspiring, we aim to focus public opinion upon the poets and composers of our country. Surely, they will accept that challenge, for they should be impelled no less by love of country

than by an inspiration to enrich our song literature. Here's hoping that they will respond to this peace-time need with the enthusiasm that they showed in wartime, when, for instance, one famous American composer said: "If I could write one song that the men would sing in the trenches I would feel that I had done the greatest thing in my life." Who knows but that, with such an aspiration, they will give us beautiful songs that will live always?

However, we do not expect miracles. As the chairman of this committee, Peter W. Dykema, said before another musical convention, "The committee has no conception that it can say to writers of songs 'Come, sit down and write an abiding American folk-song of patriotism, sentiment, humor, or what not.' It does, however, maintain that while no man can tell when he will produce something that has permanent value, he is more likely to do something worth while if he has a large purpose in mind and if he is assured that, when it is produced, a body of sympathetic and influential men and women will strive to give it adequate recognition."

We are taking practical means to interest the authors and composers. The former are being approached through the associations of poets and through poetry and other literary magazines; the latter through every avenue of musical propagation.

Now for the third main point, Fostering. Unless these songs, old and new, are actually sung by the people there is little use in discovering or inspiring them. Theodore Thomas said, "Popular music is familiar music." Let us make the best songs familiar to the public. We have high hopes of accomplishing this through the committee's widely inclusive membership.

In the replies to the committee's questionnaire, certain songs appeared on almost all of the lists. One reason for this is that those songs are available in many collections used for community singing, not only in the several excellent books of community songs, but also in the Community Service leaflet containing words only. Thus, to a large extent a repertoire of songs has been standardized throughout the country. Let us increase that list constantly with worthy songs, both old and new.

Now for a special application of this plan to school music supervisors. Ever since the war period, when community singing established connections between the schools and the people at large, the school authorities have felt the necessity of maintaining a contact with the desirable elements of life outside the school room. For instance, many of the supervisors continue to use occasionally with the children a few of the better popular songs. All are paying much more attention to the teaching of folk songs which the children will sing after they leave school. There is the movement among the supervisors to focus upon a comparatively small list of songs which every child should know. One of the efforts of this committee will be to ascertain just what American songs might properly belong on that list. This will undoubtedly be a guide for the supervisor who may not have the opportunity to make such a broad and intensive study. Furthermore, the resulting list of songs will be widely discussed in the newspapers. The teaching of these songs, therefore, in the school room will strengthen the feeling of a real relation of the school to life, which every good teacher is seeking for her children.

Here the committee rests its case. We hope that you will give a favorable verdict on the wisdom of its efforts. We also hope that you will give your

active participation. While this campaign needs clarifying discussion, it has a still greater need. That need was expressed characteristically by Victor Herbert in accepting the invitation to membership in the committee. When asked to suggest what would most help the campaign, he made a laconic reply that we may well take as our watchword. It was simply this: "Action !!!"

A State Program of Music Education

HOLLIS DANN, *State Director of Music, Pennsylvania*

The subject of this paper was chosen by your President.

The program herein described, is a part of the Pennsylvania Program of Education which was conceived and put into operation by Dr. Thomas E. Finegan, Superintendent of Public Instruction. The necessary legislation enabling the program to function was enacted in 1921. The law provides for

1. The teaching of Music, Art and Health in every elementary school, public and private.
2. A new standard for elementary teachers.
3. A new standard for high school teachers.
4. A new standard for supervisors.
5. An increased salary schedule.
6. A lengthened school term.
7. Consolidated schools.
8. A State Council of Education.
9. The establishment of kindergartens.
10. Increased and more equitable distribution of State funds.
11. Pensions for superannuated teachers.

The law gives wide powers to the State Council of Education of which the Superintendent of Public Instruction is the executive officer. The personnel of the Department of Public Instruction includes ten directors of bureaus and twelve directors of subjects including directors of Art, Health and Music. These subjects are given exactly the same consideration as other major subjects. Repeatedly the Superintendent has said in public addresses: "We propose to do for music what we are doing for the other major subjects." The entire Department has given full support to the music program, which will now be considered in detail.

The Supervisor

The setting up of a new and adequate standard for supervisors and the establishment of high class schools for the training of the supervisor, was one of the first and most important tasks for the Music Staff which consists of the Director and two Assistant Directors. Two courses were formulated:

1. *A Two Year Course* following graduation from a four-year high school or the equivalent, and requiring a minimum of seventy semester hours. The teacher completing this course receives a temporary standard certificate, good for two years on a rating of medium or better, and renewable from year to year on presentation of six additional semester hours of approved training.

2. *A Three Year Course* following high school graduation, requiring a minimum of 100 semester hours. With the piano and voice requirements added, the course includes 130 semester hours which makes it equivalent to a four-year course. Completion of this course carries standard certification which is made permanent after two years' successful experience.

Setting up new standards for teachers is of little use unless provisions are made enabling teachers to meet the requirements. Therefore this three-year course was organized at three of the State Normal Schools—Indiana, Mansfield and West Chester, beginning work in September 1921. The new salary schedule made possible the employment of five thoroughly trained and experienced supervisors for each school, in addition to the teachers of piano and voice, and orchestra and band specialists. Many of the teachers could not have been secured had it not been for the new salary schedule.

The school music faculties in the Normal Schools were recruited from nine different States. The salary schedule provides for a minimum salary of \$3500 for professor of music in the Normal School with 8 annual increments of \$125, making the maximum salary \$4500. The salary of assistant professor is \$2500 to \$3500; of an instructor \$1700 to \$2500.

An approved four-year course is given at Carnegie Institute at Pittsburgh under the direction of Dr. Will Earhart. Students preparing for supervision at this institution are offered not only an excellent four-year course under superior teachers, but also the atmosphere and many cultural privileges of a University life.

These all-the-year-round courses provide admirably for the training of the coming supervisors, but they do not serve the large body of supervisors in service, a large proportion of whom could not satisfy the new standards. To these were issued partial certificates good for one year only and renewable on presentation of six semester hours of approved training each year until standard certification is earned.

Inasmuch as additional training can be secured by the supervisor in service only during the summer vacation, a Summer School for supervisors was found to be a necessity. Consequently the Pennsylvania Summer Session for the training of Special Teachers and Supervisors of Vocal and Instrumental Music was established at West Chester, Pa., utilizing the entire plant of the largest Normal School in the State and employing the entire faculty formerly at Cornell University Summer Session for Supervisors, and ten additional teachers. Three hundred and fifteen teachers were in attendance from Pennsylvania and 200 from thirty-four other States, Canada, and the District of Columbia. Only teachers with four years' high school training and with at least two years' experience are admitted. The necessarily short and intensive sessions demand a degree of maturity and a minimum of teaching experience not found with the student just out of high school. Home study courses are necessarily an important part of the required work.

More than half of our 800 special teachers and supervisors of music are getting advanced training during the summer vacation at Carnegie Institute, Columbia University, New York University and West Chester. This is one of the most encouraging evidences of real thorough academic, professional and technical training in addition to native ability and capacity for leadership.

The Teacher

The musical standards set up for the grade teacher were based upon the following hypotheses:

1. Lack of musical training on the part of the classroom teacher is the "missing link" in the teaching of music in the public schools.
2. The classroom teacher must do at least nine-tenths of the teaching of music in the first six grades.
3. The teacher must know and be able to do what the child is to know and to do.
4. Departmental teachers of music in the Junior High School need more musical training because more musicianship, power and skill are demanded for advanced reading, writing, interpretation and appreciation.

The musically incompetent teacher not only makes a reasonable degree of progress impossible but impairs the musical faculties and taste of the children, kills interest, and inevitably neutralizes the one lesson in ten or fifteen given by the supervisor. Such conditions prevail in many classrooms in most systems, working a gross injustice to the children, sacrificing the steady, musical progress which is the right of every school child. *In the presence of such conditions we have long deluded ourselves in the belief that music is a success in our schools.* Worst of all, we continue to accept such conditions without serious protest. We tacitly admit that bad tone quality, false intonation, crude interpretation, lack of reading power and absence of musical intelligence are necessary conditions. Music teaching in the schools can reach the heights which are feasible and attainable only when every classroom teacher who attempts to teach music is qualified to do the teaching.

Therefore the program in Pennsylvania for music in the public schools makes the musical training of the grade teacher second in importance only to that of the supervisor. The law of 1921 provides that by September 1927 every teacher in the elementary schools must hold a standard certificate representing two years of professional training after graduation from a four-year high school. Music is one of the required subjects for every elementary certificate. The minimum requirements include the ability to sing rote songs acceptably, to read at sight individually, music of moderate difficulty, to write from hearing simple melodies, and to conduct the several activities included in a typical music lesson in the different grades.

If these standards were to be attained, it was clear that the State must provide the training. Consequently music was made a major subject in the thirteen State Normal Schools, and the time allotment, teaching force and salaries more than doubled. Each student is held strictly to the minimum standard of attainment. Failure to complete the work of any semester necessitates repetition of the course. Class work is supplemented by assembly chorus, glee clubs and orchestra. The results already achieved in the Normal Schools are extremely gratifying. Thus we are solving the problem of music teaching by the grade teacher, as far as it applies to our Normal School graduates.

Teachers in service are offered two ways of getting the required musical training.

1. In the nine weeks' Summer Session at the thirteen Normal Schools and in several of the colleges.

Three six-hour courses are offered in the summer—Elementary, Intermediate and Advanced — each carrying three semester hours' normal or college credit. Last summer 30,000 of the 50,000 Pennsylvania teachers attended a summer session.

2. By means of extension classes.

Wherever 20 teachers desire an extension course in music, a teacher affiliated with Normal School or college, is provided. Over 18,000 teachers are taking extension courses this year.

Three extension courses are offered for grade teachers—Elementary, Intermediate, and Advanced, to be taken in sequence. Approximately they follow the courses offered in the Normal Schools, regular lesson assignments and individual recitation being important features of the work.

Music Syllabi

A course of study in music for the grades and for the high schools is a necessity in any State Program. Such a course has been prepared for Pennsylvania by a committee of supervisors assisted by the Music Staff of the Department of Public Instruction.

The course of study for the grades is practically identical with the course prepared by the Educational Council of the Music Supervisors' National Conference. This course was unanimously and enthusiastically adopted by this Conference at the St. Joseph meeting in 1921. It represents a complete and well balanced plan for music education in the grades. Its aim is to democratize music, to make it the art of the people, utilizing its tremendous potential power as a humanizing, unifying and uplifting influence upon the individual, the community and the nation. The course is practical, treating music as a language, a means of expression, and recognizing certain conditions necessary to the effective use of that language. These conditions are common to all languages. One of them is the ability to read. All agree that the power to read is not an end in itself. Your course of study recognizes this power as an absolutely essential means—an indispensable tool. The standard of attainment at the end of the sixth year is thus stated:

The child should have developed aural power to know by sound that which he knows by sight and vice versa. The child shall have acquired the ability to sing at sight, using words, a unison song of hymn-tune grade; or, using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs, these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of difficulty of folk-songs such as "The Minstrel Boy."

Several questions naturally arise:

1. Is this reading power necessary?

Is it not indispensable to the instrumentalist? The player of an instrument *must* read. Instrumental classes, orchestras and bands are given a tremendous and invaluable impetus whenever they possess this reading power. Lack of it is a vital weakness, retarding progress and deadening interest. Reading power is equally essential in all part singing—in choir, chorus, glee club. It is invaluable for private vocal study. One reason why instrumental work in the schools is often more successful, more educational, is because the player

must read his part. Reading power is also necessary because the development of the tonal and rhythmic sense essential to sight reading is necessary to true musical appreciation.

2. Is successful sight reading possible?

It was possible fifty years ago. In the old fashioned singing school we learned to read and we loved it. Many of us had no other opportunity as children. We underestimate the capacity of children in supposing the great mass of them cannot gain this power, to a reasonable degree. The difficulty is not with the child. Wherever there is a real teacher who herself has the power to read, there will be found a class of children who gain this essential skill. Skill in sight reading is just as necessary and quite as practicable in high school and college. Many years' experience have proven that university students entirely without musical training can acquire skill in music reading, and that it is a necessary prerequisite for all advanced study of music, theoretical and applied. Our plan provides for sight reading classes in high school and college to take care of those who have not had the opportunity in the elementary and secondary schools.

3. Does sight reading tend to kill interest and enthusiasm?

On the contrary, the development of power and skill in sight reading is one of the greatest resources of interest and enthusiasm. Pride of achievement, consciousness of power and the joy of sensing tone and rhythm through the eye, the satisfaction of singing and playing a part, "without crutches," is one of the surest and most helpful sources of interest.

The gradual development of reading power from grade to grade is the greatest of all time-savers, accelerates progress, eliminates musical illiteracy, and makes possible efficient participation as well as intelligent listening.

If music in the public schools is to lay a solid foundation for musicianship, if the art is to be the people's art, if community singing, the chorus choir, the orchestra and the real music lover are to multiply and prosper, we must not discredit or underestimate one of the fundamentals of music in the public schools. Saying that it cannot be done is not worthy of us. What is vitally essential to do can be and must be done.

The high school course includes a complete and well-rounded plan for elective, credited courses both vocal and instrumental, a vocational music course, and also a plan for crediting outside study of piano, organ, violin and other orchestral instruments. This course of study is already proving to be a decided aid and impetus, especially to music in the high school.

It is now possible for high school pupils in Pennsylvania to earn in music one-fourth of the number of units required for graduation from one of the regular courses. In the Vocational Music Course, one-half the number of units required for graduation may be earned in music.

Rural Schools

Improvement of the rural school, especially the one-teacher school, is one of the principal aims of the Pennsylvania Program. The features of the Program which directly affect the rural schools are:

1. *Setting up of a new standard for the teacher.* By September 1927, every teacher of a one-room school must be a Normal School graduate or the equivalent.

2. Increase in the minimum salary of the rural teacher to \$100 per month.

3. Lengthening of the minimum school year in the one-teacher school to eight months.

4. A larger apportionment of State funds to rural schools. Fifty per cent of the minimum salary of teachers in fourth class (rural) districts is now paid by the State. A bill is now before the present legislature amending the law so that districts with low property valuation will receive seventy-five per cent of teachers' salaries from the State. The minimum salary for supervisors of music in rural districts is \$130 per month.

5. Requiring that Art, Health and Music shall be taught in every rural school.

6. The consolidation of schools, and the State supervision and control of school building construction. During the past three years 300 consolidated schools have been built under the supervision of the Bureau of School Buildings of the Department of Public Instruction, insuring a modern type of building with proper attention paid to educational, sanitary and artistic features.

Several far reaching influences are rapidly improving the conditions surrounding rural community life with the consolidated school as the center. Among these are:

The excellent system of State highways, making possible the transportation of pupils and the holding of community meetings;

The activities of Parent Teachers' Associations;

The influence of the Federation of Women's Clubs;

The Music Clubs of the Women's Federation are active and exceedingly helpful in the movement for music in the rural schools.

Our plan assumes that successful music teaching in the rural school is dependent upon the following conditions:

1. A teacher who knows and is able to do what she is to teach the children to know and to do.

2. Twenty minutes a day devoted to music.

3. Suitable song material in the hands of the children.

4. A phonograph and suitable records.

5. Efficient supervision.

We are planning in Pennsylvania to meet all of these conditions. Many practical difficulties must be overcome; so great changes in procedure require time. Obviously our 10,000 one-teacher schools cannot comply with the new regulations at once. Public opinion, in rural communities, so essential to the success of any school enterprise, is rapidly crystallizing in support of the idea that music should be taught in every school.

Music Week

A State Program of Music Education should function successfully among all classes of people. Not only should the activities of music in the schools extend into the homes and churches; the program should include the democratization of music among all classes of people. Music should be utilized as one of the powerful agencies in the work of Americanization. Community music in its many forms should be stimulated and developed.

Our first State-wide Music Week, held April 30-May 6, 1922, proved to be one of the most effective means of spreading and deepening musical interest and activity throughout the Commonwealth. The celebration succeeded beyond all expectations. The principal aim was to enlist the active participation of all interests and organizations outside the schools. The response was most gratifying.

The Harrisburg report is typical. The attendance at the many Music Week affairs was reported as follows:

Concerts in Industrial Plants	5,900
Musical Programs in Stores	6,300
Opening Sunday—Capitol Grounds Concert.....	20,000

Taking part in this concert were the Governor's Band; Harrisburg Trombone Choir of 52 instruments, and 68 church choirs.

Closing Sunday—Composers' Concerts, Regent Theatre, Band Concert

on Capitol Grounds	18,000
Theatres	28,800
School Programs (children and patrons)	65,000
Churches (music programs and sermons on music)	45,000
Band Concerts	15,000
May Festival Oratorio Concerts	6,000
Noon-day Concerts, Y. M. C. A.	3,500
Capitol Steps Singing	18,500

Music Week also proved a most effective means of promoting interest in music in the schools, not only in the rural districts, but in the 41 cities and more than 900 towns and boroughs. Practically all of the 987 high schools, 47 colleges, 14 normal schools, and 2600 school districts took an active part.

A State-wide Music Memory Contest is to be a leading feature in our Second Annual Music Week to be held May 13-19. The Music Memory Contest, in addition to its musical and cultural values, stimulates musical interest in home and school, accentuates the need of adequate equipment for music appreciation, and greatly influences public opinion in favor of more and better music in the public schools. The educational value of the Contest is greatly increased by the inclusion of the salient facts concerning the composition and the composer, as a part of the test. Dr. Will Earhart and Mr. Charles N. Boyd, have prepared a short, attractive article on each of the 50 compositions on the list. These will be broadcasted all over the State and made a definite part of the material to be studied.

Musical competitions are another means of stimulating and educating the public and the schools toward higher musical standards. Musical Competitions will be stressed next year in our Third Annual Music Week. A start has already been made in this field in the different parts of the State.

Administration

Two years' experience as State Director of Music seems to have demonstrated—

1. That eminent leaders representing all subjects in elementary, secondary and collegiate education, readily and fully concede to music a place among the major subjects, whenever its educational value is properly demonstrated to them.

The entire personnel of the Department gave its full approval to every important feature of the music program including the time allotment, instrumental, classes in the grades, elective, credited courses in the high school, full-unit vocal and instrumental ensemble classes during school hours, credits for outside study of music, and a vocational course in music.

2. That music in a State Educational Program needs an administrative head perhaps to a greater degree than any other subject.

All heads of bureaus, and directors of other subjects freely admit their inability to set up musical standards for the supervisor and teacher, direct the preparation of syllabi, plan the courses and supervise the music teaching in the normal schools, pass upon credentials, conduct examinations, formulate and supervise courses of study, aid superintendents and principals in the selection of supervisors, inspect and report upon music schools and teachers, make addresses in the interests of music education, give instruction in Teachers' Institutes, aid the supervisors of the State by means of personal visits and by correspondence, and answer the thousand and one questions which are received relating to music.

All these activities are included in the duties of the specialist in charge of the interests of music in the schools. One of the reasons, in my opinion the principal reason, why music does not take its logical and rightful place in the schools, why the subject receives scant attention and its vital interests neglected, is because the subject is without representation in the Educational Councils of the State. This lack of representation is particularly disastrous to music because the subject has never been standardized. Chaotic conditions are inevitable when the subject is left without intelligent administration.

Obviously the Director of Music must command the respect and secure the co-operation of the State Department of Public Instruction, of the Supervisors and teachers, and of the school officials and patrons throughout the Commonwealth. Therefore it is imperative that his educational and professional qualifications, his authority, and his salary, shall be on a par with the directors of other major subjects.

Opposition to the appointment of a State Director is some times voiced, evidently based on the supposition that the liberty and initiative of individual supervisors might be restricted and that new and higher standards might jeopardize the supervisor's position and standing. The fine support and co-operation given the Director of Music and his Assistants by the teachers and supervisors of music throughout the State of Pennsylvania and their evident interest and enthusiasm concerning the music program, seem to prove that the supervisors and special teachers of music in Pennsylvania approve the program and appreciate the largely increased consideration which is being given to the subject throughout the Commonwealth.

Regarding the application of higher standards to supervisors and teachers in service, no State would attempt to impose *ex post facto* law; no State would nullify its permanent certificates; every State would naturally accept the honest effort of teachers in service to meet new standards.

The advantages which the Pennsylvania Program of Music Education offers to the nearly two millions of children, 50,000 teachers and the 800 supervisors and special teachers of music are far reaching and important.

Higher standards inevitably produce higher salaries; increased attainment brings increased respect for the subject and for the teacher; knowledge and skill on the part of the classroom teacher produce more rapid progress, greater power and greater satisfaction on the part of the pupil.

Thirty years' experience in the schools of one community have proven that practically every child became a singing child, that interest and enthusiasm increased from grade to grade, that there was music in every home, a chorus choir in every church, and that seemingly the whole community gradually became lovers and patrons of music. Why cannot a great State have the same beneficent, uplifting and transforming experience? With music intelligently and happily taught in every school, practically every child *does* become a singing child; every singing child becomes a singing adult and patron of music. With instrumental classes and orchestras in every grade school, bands and symphony orchestras are assured in every high school; vacancies in our great symphony orchestras will be filled by talented American boys discovered and given their fundamental training in the public schools and perfected in their art by American teachers.

With every child given a chance to read and write the tone language, musical illiteracy will disappear, and the world of musical literature will become an open book to a greatly widened circle. With every child listening daily to the gems of good music, preference for the beautiful in music will follow as dawn follows the night.

Such a program, functioning normally during one generation, will do for an entire Commonwealth what has been done in many isolated cities. Thus shall be laid broad and deep a solid and enduring foundation for a beautiful temple of music, which shall be "for the people, of the people, and by the people."

The Spirit of Music: Its Cultivation the Supervisor's Task

EDWARD DICKINSON, *Professor of Music History, Emeritus, Oberlin College*

A little more than thirty years ago while engaged in the adventurous calling of a music teacher in a city of southern New York, I began to supplement the regular routine of my labors by somewhat formal discourses to pupils and patrons on the lives and works of the great composers. I smile today to think how crude these expositions were, but perhaps they served their purpose better than profounder efforts would have done. At any rate they were cordially received. Made bold by this encouragement I conceived that my love for historical study and a moderate degree of practice in handling the King's English might serve me in more systematic endeavors to stimulate the interest of my constituency. Fired by this ambition I confided my dream to my old harmony teacher in Boston, the late Stephen A. Emery, whom I knew to be an exceptionally intelligent and broad-minded musician. I expected to receive a confirmation of my belief in a waiting harvest, accompanied by something like an apostolic benediction. Mr. Emery's reply was to the effect that there was no demand whatever for lectures on music in this country, and no indication that there ever would be any. I shivered for a moment under this cold douche but soon rallied. I had not

at that time read Stevenson's essay, "Crabbed Age and Youth," with its inspiring call to defiance of the maxims of middle-age prudence, but something within me scorned Mr. Emery's warning. His statement of apparent conditions was true enough, but his inference was wrong. I soon learned, as I have often been reminded since, that an intellectual or moral deficiency in one's neighborhood is no reason for slow hesitation in moving against it, but precisely the reverse. (I commend this observation to the timid ones whose lot may be cast in an unmusical community.) As a result of Mr. Emery's discouragement my natural spirit of contradiction was aroused, and in a few months I dropped my work of teaching the piano and organ, and went to Europe for the exclusive study of musical history. Why I did this with no encouragement I do not know. Perhaps by some kind of divination I felt a stirring in the subconscious musical life of America. At any rate I was just in time.

A good deal of water has run under the bridge since those happy days of youthful recklessness, or, if you please, of inspired insight. I may say without boasting that I was a pioneer, but I soon found that I must work with might and main to keep up with the procession. So great has been the change in the past few years, so popular has become this subject of which I am speaking, that I am sometimes almost inclined to think that a music teacher who does not give lectures will soon be looked upon as a curiosity. The desire for instruction in the history and æsthetics of musical art is rapidly taking possession of every group and center where music is seriously regarded. Musical history and musical appreciation have become subjects of systematic study in a host of colleges, universities, conservatories, public schools and private schools, and a feature in the seasonal programs of well nigh every women's musical club in America. Many private teachers also have organized groups among their pupils for a similar purpose. Children just beyond the kindergarten stage hear of the two little Mozarts on their concert tours, or of the little Handel stealthily practicing the harpsichord in the attic at midnight in evasion of his philistine father's prohibition,—the latter item, perhaps, a somewhat dangerous piece of suggestion. It is difficult to tell which exceeds, or which preceded the other—the demand or the supply. Both coincide with a corresponding activity in the publishing houses, from which issues a stream of works on musical history, biography and criticism for which there was but a scanty call a generation ago. I know of no phenomenon more encouraging to those who believe in the beneficence of music as a factor in national culture, and are striving to establish musical education on solid intellectual foundations.

To go back to my question of a moment ago,—I have no doubt that it is true, as in most similar cases, that the supply, slight as it was at first, was a little ahead of the demand. An intellectual or a spiritual need does not really become self-conscious until it is touched by the fire of some who have caught the vision. But when the need is distinctly felt it spreads like a contagion, and since in this instance scholarly preparation must be relatively slow it was soon outrun by the demand. But, on the other hand, it is delightful to see how enthusiasm, which is in no wise dependent upon preparation, quickly took fire, and in response to the call for teachers a swarm of young and ardent spirits rushed into the virgin field. It seems as though the response would be ample, and that

the Macedonian cry would cease because the helpers are many and near at hand.

But the matter is not quite so simple. Behold, a new problem presents itself. The supply seems large, but what about the quality? Who are these confident volunteers who ask the public to accept them as teachers of a subject to which famous scholars have given a life-time of study, and what are their credentials? The whole purpose of music in the Public Schools is to develop the appreciation of music among the pupils and in the community, not to train expert performers. Your president says in one of his books that musical appreciation is one of the most difficult of all subjects to teach. I believe this statement to be true. It has the same difficulties that exist in the teaching of appreciation of literature, with the addition of difficulties that are peculiar to itself. Now why is the teaching of the appreciation of music so difficult? The teaching of skilful playing of base-ball to boys is difficult, but not the *appreciation* of base-ball. The teaching of beautiful dancing to girls is difficult, but not the *appreciation* of dancing. What is the difference between base-ball or dancing and music in this respect? You say that the appreciation of dancing and base-ball already existed before anyone came along to teach those arts; that it is natural, innate in all healthy boys and girls. Well, is it not so with music? In all children there is a germ of musical feeling, waiting only to be developed. I once heard a very noted school-music educator from England say that he never found an unmusical child. The parallel I made just now is closer than appears at first. Every boy loves base-ball, but he does not at first appreciate *good* ball-playing. He naturally most admires a slugger like Babe Ruth; but he needs to be taught that some quiet appearing short-stop or second-baseman, who always does the correct thing in the shortest possible space of time, is the true artist in his profession.

The teaching of the appreciation of music is not a teaching of appreciation in the abstract neither is it putting into the pupil's mind something that was not there before. It is helping something to grow that already existed by the intelligent use of musical works that are suited to the present capacity. Just as teaching the appreciation of poetry to young people does not consist in discoursing upon the abstract principles of poetry after the fashion of the aesthetic philosophers in their systems, but in taking poetical works in the concrete, some stirring ballad like "Paul Revere's Ride," perhaps, or a simple lyric touching upon some experience that is common and dear, and going on gradually to deeper and more universal ranges of thought and feeling, as in Gray's "Elegy," perhaps, or the Odes of Keats, always keeping in sight of the young student's growing possibilities of apprehension and interest until little by little, without his knowing how, there is developed in his mind a sort of standard, a delicate power of discrimination between what is refined and what is coarse, between what is noble and what is shallow, between what is novel and strong and what is commonplace, between what is permanent and what is ephemeral. So in music, the pleasure in one or another musical piece leads on to an appreciation beyond the single instance, to a more general receptiveness, and as the range of knowledge and experience grows the mind is insensibly fashioned into an instrument which responds more and more quickly and more perfectly in tune to the sound of the master's voice, the touch of the master's hand.

This, to my mind, is musical appreciation and the means by which it is helped to grow. This sounds simple and yet, as your president says, it is exceedingly difficult. Why is it so? One reason is that music exists only as it is performed; any performance is not easy to provide, and a bad performance—always an imminent peril—perverts the work, so that a bungling execution of a Chopin Nocturne, we will say, is not the nocturne at all as its composer meant it, and an appreciation of it, in the true sense of the word, is out of the question. Then again, listening to music requires a power of concentrated attention under conditions and requirements which nothing else in the pupil's life ever demands. He hears sounds out of doors, but they are not musical sounds and they are not organically combined; and so in music he must get acquainted with a new principle of form and structure, that is to say, he must learn to listen and not simply to hear. This is something entirely new in his experience. These forms represent nothing that he has ever known outside of music; he cannot attach them to any previous mental acquirement. Problems are involved which I do not need to mention to a company of musicians. The difficulties are so many and so peculiar that one wholly new to the subject might fall back in dismay, and declare that a real complete understanding of music through the ear alone is impossible. Thanks to the marvelous adaptive powers of the human mind it is not so; but one who undertakes to develop an intelligent love of music among young people must be aware of what the difficulties really are, and the means by which they are most readily overcome. He must not only be intelligent but sympathetic and very wise. And wisdom is not to be gained by the formal teaching in colleges and normal schools, nor do the text books contain rules for its acquirement.

It seems to me that it is my office here today to speak of what appears to me the general course of wisdom in this field of instruction, in which I include not a definite method for this or that situation, no mention of system or textbooks, but a clear sense of the aim and the results to be sought, and the spirit by which the teacher should be inspired.

I have alluded to the difficulties that lie in the teaching of musical appreciation. They are indeed great, but I am convinced that where a teacher fails it is not because of the inherent difficulties of the subject, but because of some inability to see rightly into the nature of his task. The ability to see rightly the nature and the final purpose of one's task helps mightily in determining an effective method of procedure. The result will decide. Does the teacher's instruction increase in his pupils their delight in hearing music? Does it make music a more lovable thing to them, more honorable, more worthy of respect? Do the great composers come to seem more like friends, conferring benefit by means of pleasure? Does taste for the finer things in music steadily improve? Are they made happier by their experience and better fitted to extend the dominion of happiness in the world? The answer to these questions will aid the teacher in his self-examination as to his fitness for his vocation.

These questions are not always to be answered in the affirmative, even when the teacher is competent. Undoubtedly, many pupils leave the schools without a strong love of music in their hearts and a desire to hear and learn more of it where the teacher is not at fault. But I am sure that teachers often come short of success not because of lack of knowledge of music, but because of lack of sympathetic comprehension of their pupils' minds and their pupils'

needs. There is a wise saying of Ruskin which illuminates this whole problem. "The arts as regards teachableness differ from the sciences in this,—that their power is founded not merely on facts which can be communicated, but on dispositions which require to be created." Disposition, you observe, is the end, knowledge only a means. The appeal is primarily to the emotion, only secondarily to the intellect. The musical mind is satisfied not by information, but by love. The amount of joy is the measure of the reward and the evidence of the method's propriety. "Art," said Delsarte, "is emotion passed through thought and fixed in form." An American critic, Mr. Henry R. Poore, would change the order. "Art," he says, "is thought, passed through emotion and fixed in form." Practically the order of succession matters little, the resultant form is at any rate charged with emotion, and only as it arouses emotion is the hope of the artist fulfilled. How many fail in the colleges as well as in the public schools, teachers of literature as well as of art, because they direct their energies towards the intellect instead of the emotion, imparting information instead of inspiration, mental discipline as they call it, rather than joy and love! That the aim of art is pleasure—pleasure which refines and strengthens the higher faculties they forget. It is with art very much as it is with religion. The melancholy error, I almost said the failure, of the Christian Church has been that it has put theology in the place of religion. So teachers of art fail to penetrate to the secret recesses of the soul of art because they have built around it a barrier composed of the forms of science. They ask of their pupils not, "What do you feel?" but "What do you know?" There are college professors who seem to think that their work is a failure if their students enjoy their subject. When science and art come with pleasure and power of inspiration then it is rightly taught, and not otherwise. The old "mental discipline" theory is happily fading away. When the children take pleasure in things which the world agrees to call fine, then your work is done, and nobly done. The other day a school boy, evidently of the humble class, went by my house joyously whistling "Wolfram's Invocation" from "Tannhaeuser." He must have heard it in school; he could not well have learned it anywhere else. Very likely he could not have passed an examination upon the melodic form of that composition, or on the date and place of its origin. It was of no consequence whether he could or not; he was in the right path, the spirit of song had her abode in his school, his teacher, whoever she was, was a success.

I am sorry to say that the text-books of musical history and musical appreciation have often turned the teacher out of the right path. They are bent not on creating dispositions but on communicating facts. They imply that music is a science, rather than an art in which lives the free spirit of joy and aspiration. Glance over the pages of the ordinary history of music and what do you find? They contain much interesting matter,—the one thing they lack is a reminder that music is something that is beautiful. When these pages have been laboriously read there often comes a feeling not of elation but of depression. The events and dates and technical descriptions are correctly given and properly arranged, the parts of the skeleton are firmly wired together, but in them there is no life nor motion. Or, to change the figure, these items of information may be compared to the objects in an ornithological museum; they are interesting in a way, but they are dead. The museum specimens were taken from

their environment, deprived of their functions in nature's economy, measured, classified, and stuffed. There was a time when ornithology was taught by means of these specimens, supplemented by readings in text-books almost as dry as the mounted skins themselves. But now the student understands that a bird cannot be known unless it is alive and in its native habitat, and he is taken into the woods and fields, and the happy feathered creature is seen with a background of foliage and sky, and its sweet songs blend with the murmur of the wind.

These text-books of music are aggregations rather than portraits; they have not brought with them the sense of beauty in which the works they tell of were conceived, nor of the social life to which they contributed. You say that it could hardly be otherwise in the brief and preparatory manuals upon which you are commonly obliged to depend. It may be so, but there are examples in which scholarship, charm, and brevity are beautifully united. They are united when Romain Rolland or Ernest Newman writes on music. When Arthur Symons, in his excursions through literature and the drama, touches upon music he draws us into an enchanted garden in which we should be glad to linger forever. Of course we cannot expect the ordinary writer of text-books to possess the literary skill of a Rolland or a Symons. We must also have the facts in detail; the beginner, at least, cannot live upon generalizations however brilliant. And yet our garden must not be a *hortus siccus*, it must be a real garden bathed in its own sweet atmosphere and gathering the reflections of the sunlight. The element of imagination and delight which the text-book lacks the teacher must in some way supply. He must draw from resources of his own reading, or experience, or fancy, and where these do not suffice, his associates in the English or history department can often give him first aid. The musical magazines which reflect the present-day musical life of America and Europe, abound in pertinent incident and suggestion. For example: when the teacher talks of the violin and its history he may read Dr. Holmes' eloquent tribute to the violin in "The Autocrat of the Breakfast Table," or the description of the playing of Ole Bull in the Introduction to Longfellow's "Tales of a Wayside Inn." If his theme happens to be patriotic national music, let him read Whittier's poem, "The Pipes at Lucknow." Do not let Schubert's "Ave Maria" be sung or played unless the class knows the story of fair Ellen in Scott's "Lady of the Lake," who appeals so touchingly to the Virgin's protection amid the perils that surround her. Before a Chopin polonaise is played, read in Liszt's "Life of Chopin" the splendid description of the court pageants in Poland when that unfortunate country was in the height of its glory. For a hymn of Palestine place the background of Catholic ritual. Let an organ fugue of Bach bring before the fancy one of the old, cavernous, dusty, dim-vaulted German churches which find their proper voices in these long-drawn involved cadences and accumulated thunders. Let the frantic dances of the half-barbarous Gypsies be seen through Liszt's Hungarian Rhapsodies. Where we cannot properly visualize, as in most instrumental music we cannot, let us remember that music, like all art, is the expression of life; and that even where it is attached, like a song or a piece of program music, to some external association, its tones are the utterance of some mood—of tenderness, it may be, or frolic, or passion, or hope, or sweet reminiscence—and we must supplement the text-book's formal categories by any means we can contrive in order to bring the pupil's con-

sciousness into contact with the life he has already known, or the life which the composer saw in the magic mirror of his genius.

Let us also among the great things that music gives, emphasize the personal element, the bond which music throws about us and draws us to the composer, the man. Goethe said that every one of his lyric poems was a confession. Schubert might well have said the same of his songs, Beethoven of his symphonies, Chopin of his ballades and mazurkas. Indeed, Wagner stated explicitly that his dramas were written in order that he might be understood. We must not of course carry this kind of relation too far; we must beware of sentimentalizing over the works of our favorite composers which move us so deeply. But certainly we must feel the composer's humanity pervading his work, and we cannot know it aright unless we feel the mind of the master within appealing for comprehension and sympathy. The world does not seem to know, but the true musician knows, that music, like its sister arts, is a revealer of the soul in its most conscious and its happiest moments.

Music is a revealer, I say—it is a revealer not only of the individual composers, but also of epochs and races. From this understanding the history of music must be studied as a means to a full musical appreciation. The relations of time and place and environment, which our pupils are liable to take as mere coincidences, if they have any interest in them at all, are full of significance if we treat them intelligently. They are often determining factors, and when we approach musical works in the light of them we are able by imagination to become as it were the contemporaries and fellow-citizens of the writer. A style that seems strange and unattractive takes on a wonderful charm when we can visualize it in its own native setting of country, and people, and social custom, and peculiar mode of thought and feeling. A composer of the 20th century cannot write in the vein which gives its peculiar charm to the instrumental music of the 18th, however hard he may try. (For example, Paderewski's "Minuet a l'Antique" is not antique at all.) Now what is that charm? Not simply in its simplicity and characteristic rhythms, but it is largely due to subtle associations drawn from impressions we have acquired from the literature and art, and especially from the manners and mode of feeling of that elegant, pleasure-seeking society of the noblesse for whose deletion this delicate, unemotional music was provided. Read Browning's "Toccata of Galuppi's" then play a prim old gavotte of Bach or a minuet of Haydn, and will not the music seem to give forth the fragrance of old and far off things, made tender also with suggestions of the fragility of happiness?

It is by reason of associations of composer, period and nationality that we find the history of music to be more or less indispensable in our work of bringing students into a fuller understanding and enjoyment. Let us always think of music as a revealer, as an expression of life. A history of music is not really such if it is a history of musical forms alone.

It is on a similar ground that I make my protest against certain books entitled "appreciation of music," but which are merely treatises on musical form. It is with them as I have already said it is with certain so-called histories of music,—they give little or no intimation that the essence and purpose of music is beauty and expression. One of the dictionary definitions of appreciation is, "recognition of worth." Now what is the worth of a piece of music? Its structural design (sonata or rondo or fugue), manner of theme development, in-

genuity of harmony and cleverness of counterpoint? You can get all that without hearing a sound. And I maintain that silent black lines and dots on white paper are not music. The love of the whole world for the second movement of Beethoven's Fifth symphony is not explained in the least by the skillful treatment of the three themes. In fact the treatment is not particularly skillful. It is in the beauty of the themes themselves that the secret lies, and it is right at this point that analysis pauses helpless.

Up to this point it might seem that I am getting ready to contradict the assertion already made that the appreciation of music is a very difficult subject to teach. As beauty, according to Emerson, is its own excuse for being, it would seem that beauty is its own evidence. And in multitudes of cases it is so. Especially the beauty of tone. We all are acquainted with passionate lovers of music who do not know one musical term from another.

The means that music employs for the conveyance of its message, the interweaving of melodic strains, the intricate rhythms, the development of themes, the ever-shifting harmonic colors, the dense masses of instruments and voices in symphony and oratorio,—all this machinery so complex and confusing, yet the message itself, how simple! It summons us into a world from which every object that is known in other experiences is shut out, and yet it is not a strange world. It is the native land of the human spirit; as soon as we enter it we feel at home; it seems at the moment the only reality. Is it necessary that entrance into this fair domain should be made so formidable by burdening the visitor with a load of technical details and elaborate analyses and historical particulars? One might ask, why not sweep this all away, and let him enter the sacred precincts conscious of nothing but the glory of enchanting sound, while his fancy ranges freely on the wings of light and gladness?

But wait a little, don't misunderstand me. We can't take any art in so crude a way as that. Art is more than a vague sensuous and emotional stimulation. Music is more than that. Make music merely a matter of "nervous thrills and drowsy reveries" and it loses its whole significance, certainly its educational value. The youngest child may be made to see that it is more than that. Without perception of form and design and reason, without the conscious shaping direction of the intellect, music may be a pleasing excitement, but it is not art. Furthermore, the mind of the hearer is not in a simple primitive state; it has been formed by an incalculable number of inherited propensities and acquired habits. In the appreciation of music the process is not merely one of addition, like putting colors on a blank sheet of paper. The mind is not blank; immediately after birth it ceases to be a blank, and our educative process is not only addition, it is also one of elimination and rearrangement. The appeal of art is to the intellect as well as to the emotion, to the emotion largely through the intellect; and things of the intellect such as musical form, principles of good performance, right and wrong expression, social and historical relations, the adjustment of the mind to different styles and the composer's aims,—all these enter into the account of the listener-pupil, and must receive the careful consideration of the teacher.

One purpose of instruction in these things is that the student may hear definitely instead of indefinitely—must, through enlightened expectation, hear what the work actually contains. A sonata or a fugue cannot really be heard un-

less the hearer has at least some general knowledge of the sonata or fugue form. He need not go far into the subtleties of harmony, but he must know enough to induce him to listen harmonically. He must know enough of the principles of good performance to prevent him from being indifferent to certain palpable faults, such as a shaky vocal delivery, and, to enable him to realize that the supreme merit in piano playing is in tone quality and not in mere loudness and speed. The constant untiring aim of the teacher, as I have insisted, is to increase the love of music and the joy that comes from it, but not less vital is it that the pupils should learn to love that which is worthy to be loved. Can the class be made to see why a group of songs by Schubert is finer than any group by Chaminade, or why the greatness of a symphony movement by Beethoven is not bounded by the isolated character of the three or four themes on which it is based? Boys, and girls too, admire things that are well made, and they can easily be led to find an added delight in variety, originality, skilled combination, the masterly adaptation of means to ends. All this I am saying in order to save my credit as a man who understands the scientific side of musical art, and the necessity of technical instruction as an important factor in imparting appreciation of music to young people. These things hardly need to be said to such an audience as this. But what I have found does need to be said is in the nature of a warning against the excess of emphasis on technique and form, putting dry knowledge above feeling, information which the pupil can give in words above the spontaneous happy response which brightens the eye and quickens the pulse with a sense of beauty and gladness. Excite such a response and the desire for further experience along the lines of knowledge as well as of feeling will surely come.

Make enjoyment the central aim, and let your pupils understand it to be so. "To please is to serve," says Stevenson, "and so far from its being difficult to instruct while you amuse, it is difficult to do the one thoroughly without the other." In regard to any form of music-teaching the reasonableness of this statement is plain. Not so obvious is the belief expressed by many experienced teachers that the enjoyment should come first and the critical inquiry afterwards. Hamilton W. Mabie affirms that the power of feeling freshly and keenly is the first consideration. "One may destroy this power," he says, "by permitting analysis and criticism to become the primary mood; but one may develop it by resolutely putting analysis and criticism into the secondary place, and sedulously developing the power to enjoy for the sake of enjoyment." One must feel the immediate and obvious beauty, he declares. "The surprise, the delight, the joy of the first discovery are not merely pleasurable; they are in the highest degree educational." The perception of beauty and power must be fresh and instantaneous, absorbing the whole nature; analysis, criticism, and judicial appraisal, he believes, should come later.

No doubt in many cases this method should be reversed, and the listener be enabled to hear with more fullness and discrimination by the aid of some preliminary statement. The words of the song must be known before the song is studied; the "program" before the "program" piece; a certain preliminary attitude of mind prepared by placing the work in the class or style or period to which it belongs, when these associations condition the proper immediate effect. But let it always be kept in mind that immediate enjoyment is the aim, and beware of checking, even by what we call "useful information," that freshness of

delight, that spontaneous heartiness of feeling, without which art is robbed of its innocent charm, and becomes a dry scholastic thing.

Here then is the faith to which I hold,—keep in mind that beauty and the quickening of the soul by means of beauty, is the purpose of art and let that impression be the beginning and not the end of your instruction. You say the highest aim of instruction in art is mental enlargement and moral elevation,—in a word, culture. Undoubtedly; but art cannot exert such moral force unless it gives pleasure through its beauty. For example,—you cannot get any devotional uplift from church music which you feel to be bad, and is badly sung. If Rossini's music gave you more pleasure than Beethoven's you could not possibly be made to feel that Beethoven is the greater man. Of course the fine things you bring to your young people will not always be instantly felt by them to be beautiful, and I am not saying that you must at once seek their level and remain there. I am sure that I am not capable of anything so absurd as that would be. But we could hardly expect the young minds to be interested in an analysis or in the date and authorship of a work that did not seem to them to be beautiful. It is only a mature scholar that can be interested in a work of art because of its adjuncts. The child must be enticed into the perception of beauty and worth by prudent selections and my many crafty allurements. Knowledge and feeling must be steadily increased, but knowledge not for its own sake, but as an aid to feeling. You remember the words of Tennyson:

"Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before."

Mind and soul,—soul the feeling power, the mind helping the soul to feel justly by measuring the worth of that which it feels. Back of all is love. Love, St. Paul declared, is the chief qualification for apostleship, and I believe that it is the chief qualification for the office of teaching. Love music with an unselfish burning love; love your work, love your class. Let enthusiasm and sympathy blend, and little by little the tough problems will be solved, the obstacles that lie in your own imperfections and the hesitations of your clientage will fall away.

Believe also in the social value of your work. I rejoice in the accumulating signs that the best thought of America is coming to see that music has an indispensable place in education, that it has a part to play in the higher national progress. Make your pupils believe this; convince them that a love of music will not only add to their personal happiness but also to their usefulness in the world. And not to your pupils only must this message be given; carry it out into the community in which you live. The children are often much more easily converted than their parents. And let me assure you that your success as apostles of the gospel of music will be much increased if you give earnest support to other gospels also. It is well that musical appreciation should abound; it is not well that appreciation of fine literature and picture and drama and other agencies of culture should lag behind. It is a frequent complaint that the common fault of musicians and music teachers is exclusiveness. Music is a great thing, but life is greater. You will certainly draw the regard of the citi-

zens of your community more strongly to your cause if you show a spirit of helpfulness to all their social interests. So will the cause of art blend with the general weal, diffusing its dignity, its charm, its spiritual power.

I salute the supervisor of public school music as a minister in a patriotic and holy cause!

Fourth Day, Thursday, April 12

The Significance and Possibilities of the Instrumental Music Movement in the Public Schools

GLENN H. WOODS, *Supervisor of Music, Oakland, California*

The last decade has brought into prominence in the American Public Schools a hitherto unreckoned activity.

Its advent came through forces not controlled by the educator; it crept in without his premeditated decision as to its place and educational value; no concerted plan, developed in the councils of educational architects of curricula, blue-printed the foundations of the present structure.

It came—unheralded although accompanied by a blast of trumpets; it saw—opportunities that even the children themselves recognized without argument; it conquered—the educational elect before they realized its dominant power.

Instrumental music came into prominence through sheer force of its own compelling power. It is here to stay and who is he that can forecast its future?

Do not suppose for an instant that this just happened. Nothing ever happens. What we fancy has just taken place spasmodically is, upon investigation, found to be the result of much hard work of which we have not been conscious.

The Symphony Orchestras of America

The first factor in the equation is the American Symphony Orchestras.

Pages could be written on the power for good which these superb organizations have exercised in increasing and welding the musical appreciation and culture of this vast country.

It is not necessary, then, to go into details to tell you who know and have experienced the inspiration and help which the leaders and managers of these orchestras have exerted in behalf of the cause of music among children.

Suffice it to say that the first tribute is theirs, and with it, unhampered by oratory, goes our sense of obligation and our indebtedness to them.

The debt is ours for the vistas of wonderful music which they have opened up, and the obligation is still greater when we must assume the responsibility of carrying forward to completion the great art they have so ably espoused, the cause of instrumental music in the public schools.

Supervisors With Vision

There is no historical record of when or where the beginnings were made in the schools.

It is very probable that many supervisors of vision made simultaneous efforts in various places. They assembled and used such players as were available to form the nucleus for further expansion.

No one person is wholly responsible. It grew in being because the supervisors saw possibilities of development that were akin to the actual musical activities as conducted in the musical centers of the country at large.

These two factors are responsible for the activity which the educator has acknowledged and programed and finally sponsored with whole hearted accord.

Possibilities

The possibilities of future development depend upon three essentials.

1. Qualified teachers; 2. Adequate supply of instruments; 3. Parental supervision of practice.

1. Teachers

There are many good musicians throughout this country, who, if ferreted out, are qualified to carry on instrumental instruction.

The many training schools are now making provision for the preparation of future instructors.

2. Instruments

The balance of instrumentation is the ever prevailing dilemma of the instructor. Unless the Board of Education supplies the unusual instruments the instructor must do without or earn the money to purchase them.

3. Practice

Granted, that the cities giving music instruction are standard so far as teaching pupils to play upon different orchestral instruments, this instruction, however, perfect or imperfect is of little avail if daily practice is not encouraged at home.

Success in music demand upon adequate practice to master mechanism and technique.

If parents cooperate in this requirement and have still some jurisdiction over their children, the results obtained are satisfactory.

Authority in the American home, however, has undergone a peculiar fermentation in recent years and hard work in either studies or practice seems to have taken flight and left no adequate substitute in its place.

These are the three essentials that are of paramount importance and future success demands qualified teachers. A full complement of instruments and adequate technique guaranteed by a reasonable amount of daily practice on the part of each individual included in the ensemble.

Plans of Instruction

Many different processes of instruction are in vogue in the various school systems; each one dependent upon local conditions for enforcement, support and co-operation to carry to fulfillment the plan of instruction which in their judgment it has seemed best to advocate.

Teachers

Some cities have the pupils come to the instructors at some central point; others have the teachers visit the different buildings; some employ the teacher

on full time, and others charge the pupils a nominal fee; some employ an expert on one instrument only, and others find satisfaction in teachers qualified to instruct on more than one instrument.

Lessons

In cities when the lessons are given at the buildings on school time the pupil is excused from a study or recitation at the same period each week; in other buildings the lesson schedule rotates each week and the pupil only misses the same recitation in eight weeks.

Administration

Many such plans of administration are in vogue, and each has its advocates. The results at least attest that the stage of experimentation has long since passed. To each must be accorded the natural differentiation equalized by local conditions. No system or plan is infallible and none will succeed without a definite purpose in its organization.

Routine Study

There is no short road to accomplishment in any subject. No musician or artist ever attained eminence without instruction routine and hard work.

Luck may attend one in financial matters and a worthless form be found to cover a valuable oil deposit, with subsequent wealth in untold quantities, but art contains *no such luck*.

The way is long and the price of success is hard work; hard work that the pupil alone must do. No one can do it for him and present him with the finished product.

Any plan then that attempts to shorten the straight and narrow way does so at the ultimate expense of retracing the ground already covered.

If however this narrow way can be made more interesting and the element of hard work made so attractive that greater accomplishment can be acquired in less time, that plan is a boom to teacher and pupil alike.

We are more apt to under value rather than over estimate the child's natural musical ability. If he is kept at a steady pace of progress, and that progress is logically planned, he will arrive in due time at the goal you have set.

There is little doubt that the next decade will see the standardization of instrumental procedure in the public schools that all the children of all the people may secure at public expense such fundamental training in music as can be consummated in the twelve years of school life, in conjunction with the academic subjects which every day existence and educational requirements demand.

The modern school building is not complete without its rooms for music instruction, and late demands require practice rooms—of the conservatory type—that every moment of the day may be turned to the child's advantage.

The present cost of a musical education in America is so exorbitant as to be prohibitive for the many talented pupils who are financially handicapped.

Ten or fifteen dollars the half hour lesson is a nice "income" for the teacher, but it is also a serious "out go" for the parents who desire musical

training for their children. True, it is, that every school offers scholarships but there are not enough to supply the many talented and ambitious students that are to be found from coast to coast and the Gulf to the Lakes.

The public schools then are confronted with the problem of supplying musical training at less expense.

By no means is it to be assumed that any student finishing his high school course is supposed to be turned out a full fledged and competent musician, but it is possible to give him an adequate foundation upon which to build should he desire to continue his study to a further degree of proficiency.

Vocational Training

This leads us to consider music as a Vocational subject, a phase, which has not received much consideration.

The demand for experienced performers upon the usual and unusual instruments is as great today as in the past and the augmented orchestra much in vogue in the white-screen theatre is commandeering all the available players.

The American Boy is just as well qualified to become a proficient performer upon the oboe, bassoon, French horn and similar instruments—not included in the solo four—as the boys of France, Russia, Italy, or Germany.

Given the same opportunities for musical instruction it is safe to state that the American Boy can become as expert as his foreign cousin and bring to his art a corresponding equivalent in education, morals, manner and musicianship.

Speed the day then when vocational training in music will afford an equal chance to the American Boy to take his place by the side of his foreign cousin in the American Symphony Orchestra.

Information

During the survey conducted in California last spring at the request of the State Board of Education some information which I gathered and assembled may be of interest to you.

From eleven cities ranging in population from 5,000 to 500,000—giving a cross section of the State—a report was requested containing the:—(1) total enrollment of each class from the third grade through the eighth and the four years of High School—(2) all pupils studying music outside of school—(3) the instrument being studied—(4) recorded separately for Boys and Girls—(5) some information of pupils receiving instruction in the public schools at public expense.

The following percentages were obtained and are as accurate as can be secured when a questionnaire is interpreted by many different persons.

Of all pupils enrolled in the school systems it was found that 15.6% were studying music in the third grade; 22.7% in the fourth; 29.6% in the fifth; 34% in the sixth; 33.7% in both the seventh and eighth grades. Making an average of 27.2% of all pupils in the grade school studying music at *private or home* expense.

In the High School the Freshmen reported 26.8%, Sophomores 28.2%, Juniors 29.2%, Seniors 22.6%. Making an average of 26.2% in the High Schools.

These figures only serve to confirm the *home demand* for musical training and stand as an argument for greater activity in music in the public schools.

The tabulation by *instrument* is too long to quote here, but a few citations may be of service.

Outside Instruction
(Home Expense)

	Boys	Girls
Piano	4,520	16,707
Violin	2,611	1,886
Cornet	635	442
Clarinet	274	28
Cello	100	59
	<hr/>	<hr/>
Total	9,897	20,093

In School
at (Public Expense)

	Boys	Girls
Piano	86	900
Violin	603	679
Cornet	827	47
Clarinet	352	15
Cello	91	19
	<hr/>	<hr/>
Total	3,021	1,930

These figures show that the schools at least are endeavoring to meet the demand for music instruction.

Instrumental music is a very important phase of music instruction not as important, however, as the choral, for Divine Providence saw fit to supply the musical instrument in the latter, and all who can talk can learn to sing—but it is necessary in the former to purchase a man made machine, the technique and mechanism of which requires unlimited work to master to that degree of proficiency that musical sounds will emanate therefrom.

Nevertheless the instrumental music carries a more complete appeal in the triple quartette of harmonies, the different tone color and the unmistakable rhythm of the drums.

For these reasons the appeal is stronger to pupil and public and perhaps more convincing.

Your attention is called to an article well worth careful perusal. "Music as Education," by Percy A. Scholes, taken from "London Observer," February 11, 1923.

I wish to recommend, as very interesting reading for all keen musical people, a Government Blue-book just issued, the Report of the Consultative Committee of the Board of Education upon a subject which has been occupying its undivided attention at its last forty sittings, spread over the past two years—"Differentiation of Curricula between the Sexes in Secondary Schools." The committee in question is not, of course, one of musical people. I note

among the twenty-one names one or two gentlemen whom I very occasionally see at concerts, or whom I know to have in some other way shown some interest in music, and the chairman is Sir Henry Hadow, Vice-Chancellor of Sheffield University, whose name is known to all of us as that of our most distinguished writer upon music, but, apart from the chairman, the leavening of expert musical knowledge and of musical interest within this committee is no greater than you would be likely to find within any such body of cultured men and women. Moreover, of the seventy-two witnesses called, only three (Mr. Holst, Mr. Stewart Macpherson, and Dr. Arthur Somervell) appear to have been musicians, and of the names given of the seventy-seven persons and organizations who sent in memoranda not one raises in my mind any association whatever with the subject of music. We have, then, in this report the result of the extended deliberations of a large body of impartial educational experts, upon terms of reference which embodied no mention of music, and the striking fact is that they have (with one dissident, who has issued a short independent report) urged the giving of music of a place in education equal to any which could be claimed for it by the most enthusiastic musician, and probably greater than any musician at the present time would have dared to demand. The Report costs two-and-ninence, and may be ordered through any bookseller, or from His Majesty's Stationery Office at Imperial House, Kingsway.

The study of music, rightly undertaken, can be of the highest education value. We are in error if we dismiss it as a recreation, or seclude it as a remote and technical study which is out of relation to the rest of our intellectual life. Its range is not less wide than that of literature; it appeals to the same faculties of emotion and judgment; it is, allowing for the necessary difference of medium, subject to the same general æsthetic principles. Its history, far too much neglected in our schools, is an essential part of the history of civilization. The mental training offered by analytic study of its construction and texture is closely parallel to that afforded by the natural sciences. Its problems of style are as interesting and varied as those presented by any literary form. Above all, it is a language with a poetry as noble as that of Dante or Racine or Shakespeare or Milton. All the arguments which can be used for the inclusion of Language and Literature in our ordinary scheme of education may be used with equal force in the case of Music.

And as an addenda may I add, The study of instrumental music rightly administered equips the child to occupy his leisure, to better appreciate the gifted artist whom he hears, to enjoy and be an effective part of an ensemble, and by association with the classic literature of music to so raise his standard of art appreciation that he may take his place in due course of time as a citizen of America glad that his school days afford him advantages that increase in value as the years advance.

Cincinnati Young People's Concerts

THOMAS JAMES KELLY

I am not going to waste any time telling you how glad I am to be here because I think that you will know that everybody is glad to be here, so I am going right into the subject which has been announced.

If there is any remark that irritates me, and very few do, it is when I hear some foreign cultured musician come and tell us that we must be patient for a couple of hundred years; that Europe has had culture for so many centuries; that we in America are so crude and so raw and so uncultured. I always try to remind people of that caliber that all of these centuries of culture in Europe have left things in a rather unsatisfactory condition over there.

In the year 1685 there was born Johann Sebastian Bach, the father of what we call modern music. In the year 1636 there was a sign put up opening Harvard College.

Now my great criticism and the reason I bring it into this assemblage is that one of the things that we have contended with in Cincinnati has been the apathy of our distinguished foreign musicians. I have been told that it was hardly fair to ask artists to sit on the platform while young peoples' concerts were being discussed. I have been told many things which I would not repeat here.

But with the fine cooperation of Mrs. Taft and with the orchestra generally we have been able to do a great deal of work. I always remember that famous saying, "Except ye be converted, and become as little children, ye shall not enter into the Kingdom of Heaven."

I want to read you a short extract from a letter which I received last year. It is from an American conductor. He writes to me and tells me that he is so glad that I have been doing these young peoples' concerts. He says: "I myself have done these things for eleven seasons and believe me I studied longer, read up more for the twenty odd minutes of talking and playing to the children incidental to their concerts than I would need to give to the production of the Ninth Symphony."

(That, ladies and gentlemen, is the spirit that we need for our young peoples' concerts). "I have had about five hundred letters from individual pupils, not to speak of embossed appreciations from the school board, and I feel well repaid." "It is the best constructive work in musical appreciation in this country. The returns are hundredfold." Those are the words of Emil Oberhofer of Minnesota.

In Cincinnati, I think sometimes we would have been tempted to say "toss it" to the young peoples' concerts if it hadn't been for our friend and co-worker, Mr. Aiken. I asked Mr. Aiken some time ago to tell me a few things that we needed. The first thing he did was to send me a program "Lest We Forget" of the first concert that he knew of for the schools. It was in July 1858. Pupils of the schools were admitted at half price which at that time was 25 cents.

Mr. Aiken then goes on to tell of some of the things that he would suggest. For instance, because a thing is used for study in 1921, it should not necessarily be dropped in 1922 or 1923. Repetition is the mother of study,—sometimes.

He said:—"I think one of the best lessons which you have given along that line was at the public hall at the first concert, when Mr. Reiner appeared on that occasion." (I came on before Mr. Reiner who was a strange conductor and told the young people to give him great attention; that the highest compliment they could pay to him would be to be very quiet, to greet him heartily, stand and greet him, when he came in and give him great attention all the way through.) I didn't realize that I was doing anything but Mr. Aiken seems to have liked it. He says: "Respect for the leader, the musician, the speaker, the music, the school, they come from within themselves. This friendly warning ought not to have come from you but should have come from the teachers before the children entered the concert hall."

The next thing he says is: (He speaks with regard to the organization in the high schools, how they could be used for preparing the people) "The program must be in the possession of the music teachers long enough in advance. (Mr. Aiken can tell you that sometimes the high schools have had the Tuesday program on Friday afternoon before.) They should have them at least a month before."

He suggests that the motifs of the music should be studied before going to the concert and suggests the use of a stereopticon to put the motifs or themes on the screen; that the children must be taught to listen to choirs of wood, brass and strings.

(Next season it is more than likely that that will be done, that branches of the orchestra will be sent out to various schools.)

After children have returned to the respective schools reports should be made to the pupils who did not attend—report what they heard, what they read and what the speaker said. It has also been suggested that if children are to be prepared to listen to orchestra the work must begin as early as possible. Something must appear on every program for its pure innate beauty. We have tried to do that and Mr. Aiken was kind enough to mention that.

He ends his brief sketch by saying "I propose to beat time until time beats me."

I wish to say for Mr. Aiken that time may beat him but Eternity will not.

Getting high schools interested: The hardest audience I think to speak to is a high school audience. I told a high school not long ago that it was the hardest audience to speak to because they knew so much. And then they were all kind enough to laugh but I said it was really true. They do know so much. "You know some things that we didn't know at all when we were your age." And then I spoke to them on this line: John Ruskin once said: "Life without labor is guilt; labor without art is brutality." And then I said an older wise man said before that: "And on the top of the pillars there was lily work" and tried to bring out the idea that strength alone is not sufficient but we must have the beauty on the top of the strength.

It does not do us or our country any good to develop alone along the physical, the material side. On the top of the pillars there must be lily work. I appealed to these dear young people for the sake of example. I told them how we needed them at the concerts and I said: "May I tell you a little story, you high school people who know languages, about the thing

that happened once in a town in England? A man had a shoe store. His name was John Thompson. His son went to college. His son came back and he looked over his father's shoe store and he said, "This shoe store is very prosaic. You should have a sign, a motto, you know. Everywhere you go in London, all the big cities, you see 'By Special appointment to His Majesty', 'Purveyors to His Majesty' and Latin mottoes. I would put up a motto if I were you."

"All right, son, put it up."

"So the son put it up and said, 'I found one. It looks all right. It is very nice old Latin: 'Men's Conscia Recti'. That means "A Mind Conscious of Right," or "honesty is the best policy." We will put it up.' As a result Mr. Thompson's store the next day had a beautiful sign up, 'John Thompson, Boots and Shoes, Men's Conscia Recti.'

"Now here is the influence of example. Across the street William Wilson had a shoe store but he had no son who was at college and so two weeks after that William Wilson had a sign up which said, 'William Wilson, Boots and Shoes, Men's and Women's Conscia Recti.'"

Now you see that was the influence of example and the young people in the high schools seemed to like it, especially the men. The young ladies, I think, rather preferred this simple little story. I asked them how many of them had been to the previous concert and many hands went up. I said, "I will not be cruel. I will not ask you how many of you have never been at a concert."

I told them this little story. There was a very noted Bishop who was very, very popular with the people and on one occasion there was a very interesting woman who wanted to go to confession to this good Bishop and so she made an appointment and went. And after the usual ceremony, etc., she delayed. The Bishop asked her what she was delaying for because he was very busy. She said, "Well, my Lord Bishop, there is something I have not yet told you. I can not say it."

And he said, "Daughter, speak out. Candid confession is good for the soul."

But, she said, "I can not, my Lord Bishop."

And he said, "Speak out, daughter."

After much reluctance she said, "This morning, my Lord, I looked in my mirror and I said to myself 'How beautiful you are.'"

And he said, "Go in peace, my daughter, a mistake is not a sin."

And so I told these dear young people that it was not a sin not to go to the concerts but it was decidedly a very grave mistake.

With regard to the younger people we try to line up various studies in conjunction with the work. We try to let them realize that the symphony concerts are a part of their school work and that we love to think of all their school work as well as the musical part.

We had an interesting experience not so very long ago. We were going to have the Peer Gynt Suite by Grieg and I wanted to emphasize on their attention the nationality of Grieg. I got at it this way.

I said, "My dear young people, what is the capital of the United States?"

And, of course, they all shouted out, "Washington, D. C."

"What is the capital of England?"—"London."

"What is the capital of France?"—"Paris."

"What is the capital of Ireland?"—"Dublin."

And then I asked them for one or two others and finally I said, "What is the capital of Norway?"

There was a decided silence for a moment and then from about half the house came the answer: "Sweden." But by the time we got around to think about it a number of the wiser ones called out "Christiania." Then I told them that Grieg had a symphony orchestra just the same kind as the one they were listening to.

I have always been able to get hold of an audience by telling them my experience with baseball when I first came to this country. Especially do I talk of this when we come to discuss symphony. When I first came to this country and saw baseball I thought those people were all crazy.

You see, here is a man out in the center of the field with a ball in his hand and I said, "He is just going to throw it and he stops and looks behind him." Why in Heaven's name doesn't he throw it?

And then here is a man standing on a little canvas bag and just as I would get ready to see something happen he would slip over this way and then slip back again.

Well then to make matters worse, there was a song at that time which involved my own name and I couldn't get that.

And so when I would say anything critical about the game of baseball, these American friends of mine, thank God old friends now many of them, used to say, "Slide, Kelly, Slide."

And then I would see a man running, and instead of running like decent, civilized people, when he would get a certain distance he would lie down and swim in. And I could not get people to agree with me that it was silly; that it was idiotic; those people were crazy.

But, you know, I had good friends and they took me out and showed me many things. They told me many, many things that I had never known before. They showed me that when the catcher caught the ball that did not put the umpire out.

Now, don't you know, that is just the way a lot of business men, a lot of splendid men and women, go to a symphony concert. They do not know the first thing about the technique and they think the people are crazy. When we learn the technique, when we learn the different things about the game, then we find a great joy in it.

I say, "We are now going to take up the study of the first movement of symphony. Now learn these words, young ladies and gentlemen. Learn them well. Exposition, development, recapitulation." And then they say those words after me and then I put it into United States; Tell something, talk about it, tell it over again. That idea seems to go down. They seem to get hold of it.

Just yesterday I was trying to get a very large audience and it was a very warm, sultry day, just the day you want to be out playing. I wanted to get this audience to be interested in the andante from Schubert's unfinished symphony and I told them this:

On one Easter Sunday I was invited to a friend's garden. It was a very beautiful garden and there were a number of lovely children playing in the garden and hunting for Easter eggs. They hunted and they screamed with joy

as they went looking under this fern and under that bush and in this bunch of grass, and in among those leaves, and they came with joy and delight every time they found an egg.

Now, my dear young people, the lesson I learned from that is this: The eggs did not come out and say "Here we are." They had to look for them, and so it is with these beautiful symphonies. The beauties are there. They are waiting for you to pick them up. The beauties are not going to come out and say, "Here we are." But they are all there, if you will look for them.

Another thing we try to do is to bring out at each concert the pronunciation of the names. It is sometimes very funny. I told them once, when we were doing the Rakoczy March, that I asked at one time a pupil to pronounce that and she said, "One of these words you don't pronounce. You sneeze it." So, between sneezing and pronouncing we get this.

With regard to the music itself, we have had some interesting experiences. For example, I asked one day of a lot of boys, members from boys schools, if they had ever done anything like this: (He played a five-finger exercise on the piano). A number of voices answered, "Sure."

We showed them how out of those five notes, that five finger exercise which many found a drudgery, Dvorak made his wonderful Largo, from the "New World Symphony," and not as Mr. Smith told me when he played that first in Minneapolis, the Minneapolis paper came out and they said they had a new symphony, "The New York World Symphony."

On another occasion we took a tune like this. I wonder if you would feel like helping me? This is a motif. The men noticed it at once. It is a little hymn which sometimes men sing at lodge meetings. They haven't been singing it so much lately because in the old days when they sang it they could get something. It is usually known as Hymn No. 342, I believe in the Hymnal—"How Dry I Am." Now suppose we all sing that little tune.

... They did ...

Let's sing it to "loo." It is always so soothing to "loo."

... They did ...

Now let us see if we make up a little theme to answer that.

... They did ...

Now we have two themes. Let's take that first one again.

That is not finished. It needs a little lily work. Let's put the same lily work on it as the other one.

... They did ...

Now let's do them all together.

... They did ...

Now as I was an Irishman once I can ask you to do what an Irishman always is permitted to do, sing the last one first. Now altogether, sing it and sing it loudly and rapidly. And we have developed, you see, one of the principal themes from the Sixth Symphony of Beethoven.

Edgar Stillman Kelley who is now on his way to Europe said to me, "You know that is very singular. I never realized that was in that theme before."

I said, "Yes, it is remarkable how many things are in these themes when you come to work them out."

The interesting part of it is, ladies and gentlemen, three months afterwards I was the guest of some friends at an opera. I was late. The orchestra was in

but the conductor had not come in and after I sat down, the men in the second violins bowed nicely to me and instantly about seven of them began playing this theme as it is introduced in the symphony. Mind you, that was after three months. Now to me that was very touching because it showed that those men, those wonderful men behind us, had the spirit of the thing absolutely at heart and every once in a while one of them comes to me at a concert, "Mr. Kelly, do you want the English horn today, or do you want the percussion instruments today?"

If I could have exactly what I wanted with regard to young people's concerts, with regard to the school preparation I would like to have at each concert a group of young people, the best voices from some different schools at different times to sing these themes so as to start the audience singing them.

It is very funny sometimes. I would give them the pitch but they always get an octave lower than it ought to be. Sometimes we have to give it to the pitch pipe and sometimes the violin, but it is not satisfactory and the other would be to have the orchestra men play the things.

For instance, yesterday it would have been wonderful when we did this first movement if I had had the cellos and the basses at that time that I spoke of. It would be fine if you could just have the cellos do that instantly at that time. We haven't given that up yet. Mr. Aiken and I have been working with a great deal of enthusiasm and a great deal of joy, and I am hoping that perhaps next year we may be able to do some of those things.

Orchestral Concerts for Children

ARTHUR SHEPHERD, *Assistant Director, Cleveland Symphony Orchestra*

This is supremely the children's age, and the most encouraging sign in our "hustle for culture" is that we have not left the children behind. This is the most heartening indication that there is vitality in our aspirations. It is the surest means for a people to attain an *aesthetic consciousness*. I can think of no other term to apply to this attribute or awareness of the supreme importance in life of beauty, of art, or the product of artistic genius, and I dare to assert that the absence of an aesthetic consciousness in the people at large is our most conspicuous shortcoming as a nation today. Musical patronage does not necessarily spell musical culture, and we can scarcely hope for the flowering of a native art in music until it does.

To bring the younger generation into early and immediate contact with the spiritualizing power of the beautiful is one of the prime objects of children's orchestra concerts.

We aim to build not only the audience of the future, but to create the right kind of an audience, an audience of *creative listeners*; and let us *bear* in mind that there are always the two kinds of listeners—creative and destructive. Let me define these terms. A creative listener is one who by virtue of intuition or training takes an indispensable, important, part in the performance, one, in other words, who radiates to the performers and fellow listeners a spirit of understanding and enthusiasm. A destructive listener is one who is equally potent in counteracting this vibration, by reason of his insensibility or boredom.

Both types are easy to identify. The destructive listeners must be *eliminated* by education—taking him "while he's young."

Orchestra concerts for children represent a new development in our musical life; they are, more over, a fine manifestation of that *expansion* in our *pedagogic methods* which brings the child into contact with actualities developing his sensibilities through *impression* as well as theories. It is an inspiring sight, as I have often witnessed it, to see a long line of youngsters, headed by their teachers, wending their way towards the art museum, to see works of imperishable beauty created by the hands of the masters. It is even more inspiring to witness a complete symphony orchestra, at once the most eloquent, most elaborate and the most complex product of our cultural aspirations placed at the service of the children, that they may have true *hearing lessons* to supplement their *performing lessons* in the class room. So far as my own experience goes, I may say that in the many children's concerts that we have given, 95 percent of each audience have been creative listeners.

Let me urgently recommend to those of you who are working to counteract the move to eliminate music in the schools, the expedient of children's concerts. If there is cause for discouragement over difficulties and lack of results in the class room, the whole endeavor may quickly be vitalized by periodic opportunities for attendance at children's concerts. If there is no orchestra in your community let the concert take some other form, but let it be designed specifically for the young.

Our audiences in Cleveland are drawn mainly from the grade schools, reaching children of an average age of 12. It was my own good fortune to hear a symphony orchestra for the first time at about this age. It was the Boston Symphony, with Nicksch conducting, and the symphony was the fifth of Beethoven. To describe the effect of that mighty motive, the sheer impact of vibration and rhythm to those four notes, would require more eloquence than I possess. Revert, for yourselves to the first time you had a similar experience—and reflect upon the significance in your life.

To this end I would like to suggest a further plan of cooperation between orchestra and schools,—

An outlined course of study, comprising a comprehensive orchestral repertoire—should be submitted as part of the year's work in the music department. Instruction, with the aid of school orchestras, bands, and phonographs should be undertaken as a preliminary or subsequent hearing at a concert performance. This is to be followed by a comprehensive test (written or oral) given and passed upon by the teachers and supervisors.

In the matter of repertoire, there should be special attention given to the caliber range, and character of the music,—and herein lies one of the most unique and attractive features of children's concerts.

Formerly, if Johnny or Mary happened to be taken "along" to a symphony concert, there was imminent danger of his being bored or shocked or overpowered by a symphony or symphonic poem wholly beyond the receptive powers. Nowadays the tremendous range of orchestral literature may be drawn upon to supply music absolutely suitable and appropriate as to character, variety and duration.

In trying to gauge the receptive powers of children, one may easily make mistakes. One is just as likely to under-rate than to over-rate their powers. It is not always the loud or the fast piece that has the greatest appeal.

To get *en rapport* with the children is the first and most important step towards a successful children's concert.

I have found that the best way to do this is by making them *participants in the proceedings*. I have used interrogation methods freely—particularly in demonstrating the instruments of the orchestra, asking the children to close their eyes while a certain instrument is played, then calling upon someone to identify the instrument. I also call for identification by sight. At one concert I carried the idea of identification by sound still farther. We played a passage from the Bacchanale from "Samson and Delilah" wherein the oboe, English Horn, harp and timpani are used in conjunction and called for identification of the combination, with very satisfactory answers. At Toronto one small boy called out "bag-pipe" in answer to the sound of the oboe. On another occasion, a small girl identified the clarinet sound as a "horn-et."

Many of them assist on saxophones. The trumpet is usually called a cornet. The piccolo is usually a *piccola*, or a *piccaro*. The flute is sometimes a fife. On one occasion the viola was a *ve-i-ola*. But the eagerness and intense interest of the children in this feature of the concert is a stimulating spectacle.

In general, the answers to questions are surprisingly accurate. At a concert in Springfield, Ohio, the program contained the Largo from the New World Symphony of Dvorak, and previous to our playing I asked the following questions:

1. What instrument plays the principal melody?

Answer—English Horn.

2. To what orchestral group does it belong?

A.—Wood-winds.

3. Is the English Horn made of metal or wood?

A.—It is made of Ebony.

At Terra Haute, Indiana, I adopted the same line of questions with equally satisfactory answers.

Another device for enlisting the audiences participation was carried out in connection with the explanation of the various orchestral choirs and their functions. I proceeded to explain the completeness and harmonic independence of each group, demonstrating by asking for a C major chord first from the brass, then the reeds, then the strings, then the percussion. Then the full combination. I then divided the audience into four sections and asked them to swell the sound by singing their *do-mi-sol-do*. They seemed to enjoy this demonstration.

The logical step in participation beyond this point, is, of course—singing. This we have recently tried with good success.

While the purely instrumental side is a fertile field for exploitation, and one in which a more ready response may be obtained, the *higher aim*, and the more important one is to obtain a response to the purely musical phase of the concert. This we have endeavored to do by urging the children to express their impressions. I believe with Mr. Stock that the child is often the best critic.

This is superlatively the children's age! ! How are we to capitalize on the manifold advantages that we have developed for our children? 1. By being sure that we ourselves are capable of placing a true valuation upon the æsthetic side of life. 2. By fostering music in the home, particularly chamber music. 3. By earnest cooperation between the school room and the concert hall. 4. By training the young to become creative listeners.

The Correlation of the Singing Lesson and the Listening Lesson

MABEL E. BRAY, *Director of Music, State Normal School, Trenton, N. J.*

Because I held the first "Music Memory Contest," and because of my great interest in the phase of music education which we call "Appreciation," I have been unjustly accused of neglecting other phases of music study. For this reason I am very glad to have the opportunity to speak upon the subject which has been assigned to me.

Three points should be called to mind before beginning this discussion: first, that Music is the art of sound, and hence makes its *first appeal through the ear*; second, that *"all music lessons should be training in music appreciation"* (a slogan characterizing the principle in music education which should be most emphasized); third, that *music is a language*, universal in appeal but not yet universally used or understood.

Let us compare (as is so often done) the learning of language and music. They tell us that a child will learn in a few months to speak the language of a foreign country, if he is placed in an environment in which he hears nothing else. Little children who cannot read learn to speak fluently in a very short time. They learn through the ear only. The ordinary things of life are spoken of in connection with their use. Conversations about things and places and people, carried on by those who speak fluently are little by little understood by the child who did not know the language. Even grown-ups learn quickly in this way. Recently a man went to a foreign country to live. He did not know the language. At meals he occupied himself with his own thoughts mostly, because he could not understand the conversation of the family with whom he lived. This went on for sometime, when suddenly, he said, he was aware that he was listening to and understanding what was being said.

Since music is a language of sound, the principle that it should be *heard first, then sung, and then seen*, is pedagogically right and should be consistently followed. The "Listening Lesson" should be the foundation of music education. The Rhythmics and Rote Singing of the first year can be acquired only through listening. The aural recognition of beat and accent, and of the elements of simple songs should precede the learning of those songs, because it is the logical and natural process in language-learning.

Further than this, *each new musical idea* should likewise be presented first to the ear (it is a sound-idea), and *then* to the eye. Since music is the art of sound, and sound's first appeal is to the ear, it is inconsistent to try to present a new musical idea first through the eye.

Let us again refer to language. A child hears a word used by an adult in the connection in which it fits. Later he tries the word. He "feels of it," as one boy said, and tries his own voice on it (sometimes with ludicrous results). Then he comes across the word in his reading. If we were being taught, the teacher would first use the word, then have him use it, then put it on the board—always in its correct connection with an idea.

It would be a foolish and inexperienced teacher who stopped there. The word, or phrase of words—the *idea*—should then be used many, many times in many different ways, by the child, in new material. This is the point where "drill" must make perfect *the power of the child to use the idea*.

In other words, the singing lesson should be based upon the listening lesson. To recapitulate the idea should be presented through the ear; it should then be sung; then it should be seen; and last it should be recognized and sung many, many times in the sight singing of new material. And this calls for material, a great deal of material, *covering the same ideas and the same difficulties*. For only by much practice is the power to use made sure.

Sight singing is a very important factor in the development of music appreciation, and is not, as some would have it, separated from that side of music education. Which man would have the greater appreciation of literature, the one who heard a great deal but could not read, or the one (otherwise equal in intelligence and taste) who not only heard but could read the masterpieces over and over for himself?

It is not the sight reading that is wrong, but the deadly methods that have sometimes been used in acquiring the power to read. The idea that training in music reading is foreign to training in appreciation is surely erroneous. The two should be inseparable.

On the other side, the relation of the singing lesson to the listening lesson, in its bearing on appreciation, there is much to be said. By "appreciation" should be meant the enjoyment and understanding of music. How to give this to boys and girls, as well as to adults, is occupying the thoughts of many people at present.

Appreciation of any art is not to be acquired in a short time, by cramming or gorging, but *by growth*. The ability to recognize the themes of a few musical selections does not carry with it an appreciation of music. An example of the fallacy of this idea came to me recently.

Some boys were playing a phonograph and "guessing" the names of the selections which were listed by the music supervisor for a contest. After a few minutes one boy said: "Ah, come on! Cut this out! Give us some Jazz! I like the real stuff!" They all agreed, and were very obviously having a good time while the "jazz" was going on. One of these boys took the city medal for "appreciation" a short time after that in an Eighth Grade Contest. His parents were heard to tell with pride how he loved music and how intellectually inclined he was.

This does not decry at all the learning and hearing of good music in school, or the learning of the themes (or spelling the titles and the names of composers). It only illustrates the truth that appreciation must be reached through growth. It is a *development* which cannot be acquired speedily.

Again therefore, "Every music lesson should be training in music appreciation." The music listened to should be planned to develop the listening power of the children year by year, and should be graded and sorted for definite desired results, and should not be given in a "hit-or-miss" fashion.

The songs used for listening lessons, for rote singing, and for sight singing should be beautiful songs, so that each day the children are using the music period in a way that makes for appreciation. The music should be more closely related to the other studies of the children. It should be the soul of everything that they do.

Little by little an acquaintance with and a knowledge of music should be given to children that will parallel with literature: the Mother Goose, the Eugene Field, the Riley, Stevenson, Kipling, King Arthur, etc. All of these phases

should be parallel in music, until at the college age, "Beethoven, the Shakespeare of Music," means as much as does the Shakespeare of poetry.

The listening lesson, then, must be the basis of the singing lesson at first, Later the two must be inseparable, dove-tailing and supplementing each other at every point.

Appreciation must be gained *through an accumulation of experiences with real music*, through hearing, singing, and seeing, and then following that with unlimited hearing and DOING.

The Correlation of Music and English

GRAZELLA PULIVER SHEPARD, *Cleveland, Ohio*

The subject as it was assigned to me, "The Correlation of Music and English" was at one time a very favorite subject of mine. And the idea was in those days when it was a great favorite of mine that perhaps music should be correlated with English, and music should be correlated with geography, and music should be correlated with history, and with every other subject in the curriculum. In fact, I was fond of thinking and fond of saying that it should be the golden thread, or the silver thread that ran through every single thing that we did in the public schools, and so when the subject was assigned to me, I thought with a great deal of satisfaction, "Well, I won't have to make much preparation," but I am sorry to say that I haven't as much as I should have liked.

I did do this: I talked with Mr. Stratton, who is the head of the English Department of the Cleveland Schools. He came to us from the St. Louis schools. He gave me such an entirely new viewpoint that I want to repeat it to you as he gave it to me as nearly as I can.

I made as the leading question, of course, that the fundamental thing that was most necessary in the public schools today was the correlation of subjects.

Dr. Stratton said, "I don't know. I am not at all sure that it is."

And I said, "Don't you think English would be stronger if it had a little bit more of an understanding of music?"

"Not necessarily."

"Don't you think it would be stronger if it had a better understanding of art?"

"Not necessarily. We don't need that."

"Don't you think it would be true about geography?"

"Not necessarily. We teach what is necessary, when it comes into our work to make the subject of English a vital subject. That is our job. We do that thing. We don't need to put in something that does not necessarily belong there. We teach it as it comes. When we come to the name 'Beethoven' we teach who he is. When the name 'Michael Angelo' comes up we teach who that is, but so far as teaching music in the English time, we do not do that."

He went on to say this which I had never thought of before but I believe very much now. "Do you know that when I was in the St. Louis schools a teacher came to me and said, 'You don't teach the meaning of the

word woolen instead of shoddy. And you ought to teach domestic science terms in your English class. Aren't you supposed to teach words?" I told her that I was supposed to teach literature and the use of the expression of an idea. But you teach domestic science," and he turned to me and said, "You teach music."

I was a little bit surprised but I have thought about it a good deal since and I am not so sure but what perhaps the gentleman is right in this question.

Now will you pardon me if for my illustrations I use the music contest of the Cleveland schools? It has been the thing that I have eaten, slept, thought, endured, everything else for the last ten weeks, and is all I know at the present time.

The things I am going to talk about particularly are music selections which have been incorporated in dozens of music memory contest lists all over the country. I happen to know what they are. I am sure that is not the wrong statement. And they are music which should be, and logically have a right to be, on the appreciation list practically of every school in the country, so my remarks, though they are based on Cleveland, I believe will be applicable to other places in the United States.

There are two questions I would like to ask in entering into that discussion. The first of them is this: Can you give what you do not have?

Now think of that in relationship to music appreciation. Can you make a child see a picture, dream a dream, think a thought, get an inspiration which has left you cold and dull? Can you give him a curiosity which you do not have yourself? Can you make him dream a dream that you haven't even thought about? That is what we are, many of us, attempting to do. Use that for your first question.

The second question is this: Is music sufficient unto itself without a picture, without a little word of explanation, here or there?

I was talking to a conductor the other night and I made this remark: that I had gone into a classroom and had discussed a particular thing that was on the music memory contest list. The youngster didn't know anything about it. He knew the particular melody. This conductor said, "Well, what about it? Most of the musicians in the orchestra don't know a single thing about the music. And they love it. They have gotten it. Is it not good?"

So you see the question that I present is not such a foundational question after all and not a settled question. So, there are your two questions—"Can you give what you do not have?" and "Can music stand on its own resources without any background—is it sufficient?"

Now to go back to my contest list. Did you ever hear the story of an idealist, selfish, a wanderer, who left behind his old mother; who went through the most marvelous experiences, amassed great wealth, lost it, brought happiness and sadness and tragedy to various people in the world and in the end because he had not followed one dream through that was for some one else, died alone and ashamed? That piece of music is one which has been, I believe, bought with every talking machine that has gone into the public schools of America since 1910. And yet, I would wager that I could go into almost any classroom in America and show the picture of that man with his dreams and the selfishness and the lack of purpose and I could tell them what I have told you now and it wouldn't mean that (she snapped her fingers).

Did you ever hear of an idealist, a nobleman, a man of benevolence who lived during the period of the Inquisition, who led his people to stand for their individual rights, who was so brave and so generous and so daring that he utterly refused to be cowed and made less than a man; and how that man finally was killed, debased, insulted?

One of the most marvelous dramas ever written in the English language has been translated into the Harvard Classics. It is on the back of the March Militaire of Schuberts. The lines are simply beyond compare. How many children know of the nobility and the power that that man had that Beethoven caught and put into his music? How many caught the sweetness and the gentleness that go into the love theme that Beethoven put so marvelously into the overture that our children have studied and learned? How many know the story of the Roman nobleman very similar to it? Only that the music is very much blatant and this time put into musical chords by Wagner. But because that particular thing starts without a trumpet they didn't hear Renesee, that he was praying that his people might have the intellectual power to be great and make them eternally free. They didn't get that at all.

How many people hear in the Bachanalle of Samson and Delilah anything except riot and orgy, and yet it is a dramatization, making colorful and making real and putting into musical form one of the greatest dramas and one of the greatest stories in the world. The Bible says that Samson had his hair cut and that is all.

Let me tell you something about myself. This is something awful to tell on myself. I am going to tell it because it is pretty good. We had that Bachanalle and I went into the school one day and was talking to the youngsters about it. I started to play it. They couldn't get the first part. Then I played that part where he says, "How I wish I had my hair." They all brightened up and up went their hands. But that is terrible. And that is in my own school so it is fair enough for me to tell it. It is not a joke on anybody else.

Did you ever tell the story or hear the story of the wonderful days when if a man was lost on the desert isle he unwrapped the turban from around his head and tied himself to a bird and when the bird flew he flew through the skies safely until the bird rested upon another island and that is where he wanted to be?

Did you ever hear of the most romantic story book ever written? You have heard of Shererzzadi. Over and over again you have taught it and you have said it was a wonderful, very clever woman who could tell these marvelous stories. You didn't tell one of the stories, did you? And you didn't tell the children in such a way that they went and found the story book for themselves? And so they lost the most romantic, the most colorful, the most intriguing thing that has almost ever come down to us.

By the way, I was talking to a very learned man in this town the other day about them. I told him that when I read it over the other day I was simply amazed at the marvelous imagination and the flights of fancy. Do you know how they got diamonds? They killed a beast and then rolled the beast down the hill side and the diamonds stuck to it.

He said, "Do you know that all of those things have in them a little kernel of fact; that every single one of the Arabian Night stories has within it a little fact which has been enlarged and enlarged and increased by the Oriental imagin-

ation until today you have the thing which we know as the Arabian Nights Tales?"

Well, did your music memory contest list or your presentation of the young prince and princess, did your presentation at the festival of Bagdad take that child to those stories? Did your presentation of Egmont make that child see the marvel of that drama and make it just as readable as anything he could possibly pick up in a paperrack. Did your presentation of these various things lead into the history back of them? There are many others that I have not touched. There is not a single field in our own work which would not be made stronger by the addition of English.

After I got through talking with Stratton this is what I thought: Perhaps it ought to be a correlation of English with music. Do you see what I mean? I know how it is. I know this, that the reason our children do not get what they should get is that we do not first have it ourselves. They will never see a thing that you want them to see until you see it yourself.

You will pardon a personal reference. Long ago I taught in Kansas in a crackerbox school house and I shall never forget the great dreams I had. I thought those children were the greatest children in all the world. I used to say to mother. "Aren't they the loveliest children?" And Mother would say, "They are the dirtiest I ever saw." It came home to me one night: They will never see a thing; they will never be a thing; they will never do a thing that I don't see and do and be first. There will be the exceptional child, of course, who will go and read the Arabian Nights because he found the record and he had a natural curiosity. But there is that something new, that driving intellectual curiosity which does not say, "I have not time, I am too tired, I can't go to the concert tonight and I can't do this or that because I am tired." Unless you have that driving something that child will never have that driving something until he touches somebody who does have it.

I think the biggest thing, and I am so sure of it, that we need in music appreciation and particularly as exemplified by the music memory contest lists which are all over the country, is a background of color, of understanding, of romance, intellectual, emotional, spiritual, everything else in the world.

In order to be able to tell one thing you must know ten; to be able to tell ten you must know a hundred. You must have it, otherwise you will never have that dynamic drive that makes an appreciation lesson. You will never have that spiritual leadership that is so necessary.

Now you are thinking this (at least I hope you are): "Does she mean that every single piece of music should be taught by a story or a picture? Most emphatically, I do not, but I do mean this: Either do it or don't do it. If it is a thing which has its source in a literary inspiration such as Peer Gynt and dozens and dozens of others, give that literary significance, but do not do it halfway. Why?

You know it is a wonderful thing to get past twenty-five or thirty, that is, suddenly or gradually there comes to you a realization of what your education is worth. You fall into contact with people who are past twenty-five or thirty, also, and you see what their education has done for them and one of the awfulest things about being thirty is to be constantly with people who should have received a taste way back that would have followed through, and who have begun to find the things that would have satisfied before, not good and they

have nothing to carry on. They have no hobby. They have no taste. They have intellectual curiosity. It is the worst thing in the world. That is why people gossip.

If somehow you might have given that child the intellectual curiosity so that some day when he heard a piece of music he would wonder, "How did it happen to be; what was he trying to say?" and not, "Did Smith or Jones do that and what did they do to it?" You should get them to think: "What did the man who created it mean for me to think?" In other words, a tribute to the man who did it.

Now go back to our questions. We had two: "Can you give what you do not have?" Go back through your life to the teachers, and they are people who had that driving intellectual curiosity that touched you or else today you are one of those awful people going around the world. All right, that is one.

Then the other was: "Can music stand alone?" It is such a debatable question. Personally, I think there comes a time when music is sufficient within itself, but it is after you get the background, enough to put it in for yourself. You have to start with the other thing. And here, I hope you will pardon another local illustration: In the public schools of Cleveland the thing that is standing out, the thing the children love the best of this whole long list of thirty-five pieces are the Andante by Tschaikowsky, which can't have a story or paint a picture and the Symphony No. 3 by Brahms, than which a more absolute thing has never been done. They love the festival of Bagdad to start with, the dance I guess it is. They first had to have that story before they would go on.

Your great opportunity, it seems to me, your most pressing obligation is to give that thing accurately because, you know, you can go into schools all over the country where you will find that it is not accurate, not right; it is imaginative and not authoritative. It is all right to have an imagination when you have a right to, but not when it isn't.

So my great plea would be instead of correlating or going to the English teacher and asking the English teacher to help you, dig in and get the thing that the children must have which is actual contact with the source in its best literary expression. I think if you can do that thing we can do more to help music appreciation; we will be making creative listeners, and that is what we are after more than any other single thing.

Teaching Musical Form With Aid of Phonograph

RUBY GALL, *Cleveland, Ohio*

In the beginning let me say that this class that has come here today never had any of this particular work, and in fact, I must admit that my experience in it is very limited and I beg of you to bear with me in this that it will be more of an experiment than anything else.

Boys and girls, I have asked you to come down here today to get some new ideas. All these grown-up people have come here for new ideas, too, and so you need not pay any attention to them at all. Perhaps they don't know any more about it than you do.

I have told you we have come here to get some new ideas. What do you think I mean by an idea? We have to know what we are looking for. Does any one know what an idea is?

. . . It is a thought. . .

That is very good. Where do you have your thoughts?

. . . In the mind. . .

A mental picture, suppose we say, then. We will call this idea a mental picture. All right, it is a picture of something we have right here in our minds. Well, I have a mental picture. I have an idea of some curves. Does that mean anything?

. . . No. . .

Well, what do we have to do with ideas if we want them to amount to anything? We have to put them together. That is what we have to do. I will put some of these curves up here. Does it mean anything?

. . . No. . .

What do you think I ought to do with them?

. . . Put them in the right places. . .

Let's see what we can do. Does that mean anything?

. . . Miss Gall drew a picture of a man. . .

That gives us a little picture of perhaps a ginger bread man, when we put them together. Suppose I take some of the curves and put them another way. What do we have then?

. . . A flower. . .

All right. Here is a real flower. Let's see what that is made out of.

. . . She pulled it apart, petal by petal. . .

This petal, as you can see, has beautiful curves all the way around. Does that mean anything particular by itself? What do we do with those petals to make them mean something?

. . . Put them together. . .

All right, putting one idea right against another idea, each idea is just about the same. You see we just repeated this petal by this petal and this petal. All of them are almost alike. We just repeated the idea all the way around until we have this beautiful rose.

All right, I want you to look at these pictures that I have here. I want you to look at them carefully and see if you can tell me what you think is the principal thing, what stands out the most in the whole picture. What you think may have been the maker's idea.

. . . To make the buildings. . .

What kind of buildings?

. . . An outdoor building. . .

We see that this is the ruins of a once very, very lovely building. But what is it that stands out?

. . . The curves. . .

That's it. You see those curves all over. A lovely one here and there and another one and some more. He just kept repeating ideas until he had a beautiful building. That is what we will say then, that we have to repeat our ideas, don't we, to get some form. We repeated our ideas to get a funny little man and we repeated the curves to find the form of this beautiful

flower. That is what the architect did in this building. He had to repeat his idea over and over until he found this beautiful building.

We will say then that a repetition of that same idea is the very basis of form. I wonder if we can express any idea in music. How can we? What would be used? What do you have to have before you have music?

. . . Notes. . .

We have to have a lot of little notes. How many do you think it would take to express an idea?

. . . A whole lot. . .

. . . Miss Gall drew a staff with notes on the blackboard. . . She put the words "coo-coo" to it. . .

Do you think we could build a song out of that idea—out of a lot of "coo-coos"? Perhaps we could have a song out of it. Repeating that idea probably would make a song.

Well now, I am going to play something for you and I want you all to listen and see if you can tell me, or sing for me first of all, the very first little idea that the composer has here.

. . . Miss Gall played a selection on the phonograph. . .

Can you sing that? (They did)

Now I want you to listen and see how many times that same little idea comes in here. Let's count them.

. . . One student said it was repeated five times and another student said it was repeated four times. . .

I am going to do it once more and I am going to ask one of the girls to come up here and put an "A" on the board every time that same little phrase is given.

How many times did it come?

. . . Three times. . .

Was there any that were different?

. . . One was different. . .

You heard one that was different. It came just before the last one. We will write it on the board then, "A-A-B-A." That will be a little picture on the board of this tune.

I am going to make one more and let you listen for it. I want you to see how many times you hear it repeated.

I wonder if you can tell me how, from the little bit we have heard, what we would make a song of, or a piece of music?

. . . By repeating the same tune one after another. . .

Is there any change from the original little phrase?

. . . Yes. . .

Why do you suppose we put those changes in?

. . . To make it different. . .

Yes, it would be monotonous if we kept repeating it constantly in the same way, so we have to put in a few little extras to make it a little more interesting, but repeating this little idea is the very basis of the form and makes the whole thing complete. Then, all the little extra things are put in for variety's sake so we have to make unity, repetition of this same idea or repetition of the same phrase and variety are the few little curves or curly-cues and extra phrases that are put in to make it a little bit more interesting.

The Advantages and Dangers of the Music Memory Contest

SUDIE L. WILLIAMS, *Supervisor of Music, Dallas, Texas*

If a fairy god-mother could grant me one wish, it would be that every city and town, village and hamlet in the United States should experience one *successful* music memory contest. Not only would the youth of the land revel in the delightful experience but the movement would mark the beginning of one of the greatest strides toward making America musical, for history shows that in those localities where one contest has been successfully put over the demand is insistent that the contest be made an annual event. A few years of such purposeful work throughout the nation would create an impetus for musical progress the like of which has never been witnessed.

Doubtless there are some who regard as extravagant such statements as these and who believe that the value of the contest is being constantly over-estimated. Be that as it may, since it is true that the memory contest is fast becoming epidemic, it behooves us to pause and give the matter thoughtful consideration. Any project which year after year enlists and sustains the enthusiastic interest and coöperation of an entire community, and which reacts so favorably upon its musical life, must have some permanent value. This does not preclude the fact that the carrying out of the project is beset by some dangerous practices, for it is sometimes difficult to keep one's feet on the ground while his head is in the clouds. These dangers are more often the result of improper guidance than of any inherent defects in the project itself, hence they need only to be pointed out in order to be avoided.

Before discussing the contest proper, let us consider for a moment music education in general. What is its objective and how shall this objective be reached? There exist diverse opinions upon the matter, especially with reference to the methods to be used in attaining the coveted goal. This condition is neither unusual nor strange, for well-meaning people often differ upon vital questions. Not infrequently, those who are guiding the musical destinies of the children of this fair land of ours find themselves in the position of the mariner of old—go forward they must, but in doing so they must steer between Scylla on the one hand and Charibdis on the other. The question is: "Shall we heed safety first and continue to sail calmly along upon the open sea of traditional music teaching, or shall we steer our barque toward newer methods of education, even though it may occasionally go against the rocks?"

Everyone concedes that music education in our common schools should minister to the needs of "all the children of all the people"—that it should provide the proper opportunity for the so-called "unmusical" child as well as for the child of unusual musical talent. Most supervisors and other thoughtful people are agreed that in order to do this music study must include listening to music—appreciation through hearing—as well as the traditional training in vocal and instrumental performance. Just what form this appreciation should take and what proportion of the time allotted to the study of music should be given to it are problems that many are trying to solve.

Granted that appreciation through hearing is legitimate and desirable, we are ready to discuss the contest, for it is merely one angle of the appreciation phase. We consider the contest a pleasing device, useful for stimulating interest in music and for imparting some knowledge of its wonderful and varied liter-

ature. To our mind, there exists no more interesting method of introducing musical literature to children, neither is there a more excellent way of cultivating their taste for good music. That such cultivation is needful you will agree, for most human beings are natively in the condition of Bottom, who said, "I have a reasonably good ear in music—let's have the tongue and bones."

Doubtless you know that the origin of the music memory contest was rather accidental. An ambitious father, Mr. C. M. Tremaine, used the device in order to interest his children in the good music which was within their reach but for which they had no enthusiasm. Whereas the originator of the project of the music memory contest intended it to benefit the individual child, experience has demonstrated that it may react in a similar manner upon an entire community, a state, and perhaps eventually upon a nation.

Passing up for the moment the benefit accruing directly to the individuals participating in the contest, let us consider the reaction of the contest upon a community. None can deny that in more than one locality creditable results in music in the schools have remained unnoticed until a successfully conducted music memory contest has attracted the attention of the public to this phase of school activity, and through such revelation of its merits has gained support for the general music program in the schools. Yea, verily, the contest has been the means of winning more than one champion for the cause of school music, even among school officials, because it has led them to observe that music study may function in the hearts and lives of children, provided it be given the proper encouragement. The observation has moved them to regard music study in the schools in its rightful light and to give it the support it deserves and needs.

The contest has made an immediate and lasting appeal to parents and to the public in general, not only on account of its intrinsic value, both social and educational, but partly because it has shown tangible results—something that has not always been true of other phases of school music effort. Then, too, it has proved itself a democratic form of music study. It has interested thousands of children in music who have previously accepted music in school as more or less a thing to be endured as a necessary evil. The layman has observed that listening is a form of music study that may result in some measure of benefit and pleasure to every child participating, whether he be musical or unmusical, as the current phrase has it. To be a winner in this delightful game—the music memory contest—no special musical talent is required, only thoughtful and prolonged attention and a good memory. Parents and others noting this have been moved to give the contest their hearty endorsement and encouragement. Through the combined efforts of churches, theaters, and other public institutions, the advancement of good music has been rapid.

The contest more than any other one device has been the means of carrying good music into the homes. Phonographs and records, player pianos and rolls, pianos and sheet music bought for the benefit of the interested student in the contest have shed their radiance alike upon other members of the household, helping to make good music popular with them. Attendance upon concerts with Johnny and Susie during the preparatory period of the contest has given father and mother an insight into music and a consequent delight in it that has created a desire for more music and more concerts after the contest is over. As a result, they have attended other concerts and have listened in over the radio with an illumination and pleasure hitherto unknown to them.

These are some of the advantages of the contest. What about the dangers encountered in the carrying out of the project? Perhaps the most outstanding objection registered against the contest is that of the frequent and repeated setting aside of the regular program of the school day in order that extra time may be given to study of the contest numbers. The temptation to do this and thereby infringe upon the rights of other subjects is very great, especially in an initial contest, and indeed during the latter part of any contest, even to the third and fourth.

Much of this infringement may be avoided by suiting the length and difficulty of the list of compositions to be studied to the time allotted for the preparation, so that teachers and pupils will not feel the need for so much extra time. Often the need is an imaginary one, and frequent disrupting of the regular routine of a building should be discouraged. This has no reference to well-planned and skillfully managed assemblies, which are legitimate and valuable if given at the proper time during the preparatory period of study. Neither does it apply to help given outside of school hours.

The objection that interest in the contest so engrosses the child's attention that he is unmindful of other duties should prove no reason for abandoning the contest. In schools where esprit de corps abounds and where the interest of the child is the first consideration, teachers of other subjects will capitalize this unusual amount of enthusiasm aroused by preparation for the contest in a manner that will react upon their own particular subject of instruction. By correlating the work in drawing, spelling, English, etc., with the varied material of the contest, not only will the work in these subjects be vitalized but the best good of the child will be served. After all, the mission of the teacher is to train children, not to teach subjects. While we would not lessen the heightened interest aroused by the contest, for life's choicest blessings frequently come from these high periods of inspiration, still we would strive to hold the enthusiasm within bounds and to maintain a sane balance in every way.

Another angle of this same objection is the interruption of the "regular" music work—allowing preparation for the contest to monopolize the time allotted to music study. The potency of this objection depends wholly upon one's point of view. It is simply a question of whether it is advisable to do this project and do it intensively without reference to interrupting the other music study, or whether it shall take its chances at being spread out over a term or a half term; whether it shall be a school activity or a community affair. Supervisors will not hesitate to interrupt the regular work for weeks in order to prepare for spring festivals or other *singing* events. We ask in all sincerity, "Is a fall festival of listening any different in principle to a spring festival of singing?" What matters it if pupils do lose a little time from sight reading if their minds are being stored with beautiful music taken in through the ears instead of through the eyes?

After having passed through four successive contests, each upon a different time basis, we are of the opinion that a concentrated period of intensive endeavor, with every interest focussed on the work in hand, is very much more desirable and effective than a long drawn out period of study in which the interest is more or less dissipated and divided. Certainly, the attention and coöperation of the community can be sustained for a short time more easily than it can be during an extended period of time, and this community interest is one of the

vital reasons for holding a contest, hence must always be kept in mind. Of course, each locality presents a different problem, but whenever the supervisor loses sight of the factor of community interest and coöperation in a contest, he misses the best opportunity to help his own cause along and to render the community a real service.

One serious danger connected with the contest is the failure to capitalize the interest and enthusiasm aroused by the contest. To hold a contest and then not follow it up both in school and out of school is something of a flash in the pan. Perhaps the most interesting and profitable way of doing this in schools is to use the material of the music memory contest as the basis for the year's work in appreciation. This can easily be done if the list of compositions and composers is made sufficiently comprehensive. Children never lose interest in the contest numbers and are always eager to link up their study with them. The enthusiasm aroused through the contest may be sustained and extended through attendance upon concerts at intervals throughout the year, if the programs are suitably arranged and selected and if concessions in prices are made. In this way music of the school is linked up with the music of the community.

Thus have we reiterated some of the advantages as well as some of the dangerous tendencies of the music memory contest. In considering this project as well as every other one, the supervisor must possess sufficient detachment to view the problem in the large. He must at all times keep mirrored in his mind the ideal toward which he is striving, and should let the contest and every other activity in his work help him to steady progress toward this ideal. Every phase of the music work should dovetail into every other phase. He should cease to think of sight-reading, part-singing, and appreciation as separate entities, and should, like the pastel worker, so blur out the lines between them that they fade imperceptibly into each other, forming a complete and beautiful whole.

He should remember that not he who covers the most ground, but he who delights most in his journey, is the better traveller. Children certainly take delight in the memory contest. When properly correlated with the appreciation and other music study, it has infinite possibilities. In giving such training to children, one may say with Blake, the poet :

"I give you the end of a golden string,
Only wind it into a ball,
It will lead you in at Heaven's gate
Built in Jerusalem's wall."

The Use of the Player Piano in Appreciation Classes

MARGARET LOWRY, *Birmingham, Alabama*

After careful consideration of the subject assigned to me, it seemed that there was very little to be said about the use of the player piano in appreciation classes which has not been said before. I do wish, however, to change the title to, "The Use of the Reproducing Piano," for the player piano in its worst estate has so long been an anathema to musicians. And the great improvement in these instruments, which justifies the name reproducing piano, has given them a new value in appreciation classes. The time has passed when it is necessary

to defend or explain the use of mechanical instruments in the classroom, nor should they be looked upon as necessary evils; for when the best instruments and records by the best artists are used, much of the effect of the artist's performance can be transmitted to the student. I can think of no poorer form of economy than the buying of inferior records. If the child is to be awakened to a love of the beautiful, it must be done through beautiful models.

As both the talking machine and reproducing piano are a part of our equipment, and since there are so many things to be considered besides the instruments used, I fear that I shall wander from my subject rather frequently in giving this account of the plan which is being successfully used in the appreciation classes of the high schools of Birmingham.

For several years these classes were conducted in the usual way, notebooks and outside study being required. This work naturally attracted only the students seriously interested in music, the ones who needed this particular help least, since, if they did not get it from the school, they would make a real effort to get it elsewhere. Three years ago Miss Kitts, the supervisor in Birmingham, feeling that the appreciation classes were not filling as large a place as they might, changed the work so as to offer the greatest good to the greatest number. Under the present system, all notebooks and examinations have been discarded and the effort is made to interest as many students as possible in this work. This has not meant a lowering of standards in any way, but rather a redirection of effort. Whereas the classes as originally conducted offered some of the advantages of a music school to a few special students, the present plan brings in from the highways and byways children who never heard of Beethoven and do not know what a symphony is. I am not by any means condemning notebooks and examinations, though they must always be unsatisfactory methods of measuring accomplishment. The child with the neatest notebook and the glibbest knowledge of facts may have missed completely the beauty of the music. A much truer estimate of what is really being done may be gained by careful observation of the pupils during the lesson period. For the teacher who cannot feel the enjoyment or lack of it in her classes and is not as sensitive to this as an artist to his audience, should not be teaching appreciation. And if it is a question of reaching fifty children with examinations or three hundred without them, I do not think that most teachers will hesitate long in their choice.

The success of the work in Birmingham is made possible largely by the time allowed for it and the division of work among the teachers. There is in each high school a teacher employed for harmony and appreciation only, the vocal classes, orchestra, and band being taken care of by other special teachers. In this way, appreciation has the dignity of a real subject instead of being thrown in haphazard at any odd time that can be found for it.

The classes meet for two forty-five-minute periods each week, and that time is spent as far as possible in listening to beautiful music rather than learning facts. As I have said before, each high school has both a talking machine and reproducing piano, the talking machine being used for compositions for violin, voice, and orchestra, while the reproducing piano is utilized only for piano music. Aside from giving as nearly as possible the effect intended by the composer, this arrangement has the great advantage of opening up a much wider range of music literature to the teacher and giving added interest and variety to the class. The instruments are employed not only during the lesson period

but are available to students outside of school hours. This extra work is not compulsory, but members of the class are constantly coming in to hear records in which they are particularly interested, frequently bringing friends who are not studying appreciation, one girl even having brought her mother to hear one of her prime favorites. And just before a concert the appreciation room is one of the busiest places in school.

It is, of course, necessary to teach all of the most usual forms, and this is done with the greatest care and thoroughness. Beginning with the elementary principles of form as found in folk music, it is an easy step to a Haydn symphony. And I have found by experience that it is wasted time and effort to make great preparation for listening to a symphony. Let them learn to do by doing. Nothing could be simpler or clearer than Haydn, and it is surprising how easily they learn to follow with very little help. In introducing a symphony or sonata, an outline of the form is placed on the board, all technical terms which cannot be clearly explained to every student being omitted. For this knowledge must be an aid and not an obstruction to the listener. If, for instance, the movement under consideration is in sonata form, the most important themes are played by the teacher before the music starts. After the record is put on, one student often follows with a pointer at the board, moving to each new section as the music reaches that point. The record is stopped frequently to test the way in which the pupils are following and various means are used to help those who have trouble. The movement is taught first in small divisions, the exposition section being mastered before the development is taken up. In this way, when the development is heard the pupils are able to trace the working out of the themes, tell where they come from and how they are being used. They are not asked to memorize the form. Rather do they absorb it through constant use, so that they come finally to hear it without conscious effort. It is well to guard against considering this following of the form as a stunt and to keep before the class always the idea that the end sought is the appreciation of the symphony or sonata as a whole; for all knowledge of form is worse than useless unless it serves as an aid to the enjoyment of the music.

The course of study for the appreciation classes is not rigidly laid out, but follows in fairly regular chronological order all of the great composers from Haydn to the moderns, a number of representative things from each composer being selected for study. The method employed in teaching depends on the type of music to be presented. All stories are avoided unless the composer's intention has been definitely shown by title or program, the object being always to put as little as possible between the child and the music. As the very life of the work is to keep the students interested, it is necessary, when the classes are large, to have variety in the music taught. Taking as an example my own classes this semester, the largest of which has a registration of eighty-five and the smallest sixty-five, it is obvious that there are various tastes to be considered. As all of you know, the average high school student does not immediately burst into ecstasies over the beauty of a Beethoven sonata. He must be won to it by repeated hearing and increased familiarity. And in the meantime he must be given music with a more immediate appeal which still does not fall below the standard you wish to set. In my own work I have found pieces which are strongly rhythmic and not too long to have the most certain popularity. The Chopin Polonaise in A flat is an unflinching favorite, being described

by one boy in the very vivid phrase, "Gee, that's a knockout!" Though not quite the language one expects to hear used in speaking of Chopin, it told more surely than any stock expression could have done that he had really felt the tremendous thrill of the music.

The most interesting work that we do is the preparation for concerts which are brought to Birmingham during the season. This gives point to the class and makes the children realize more clearly what we are striving for. It also demonstrates to them the value of work already done, for there has not been a concert given in Birmingham this winter which has not contained music already studied in class, the most striking example being the Rachmaninoff program, when, of nine numbers listed, six were familiar to the pupils before we started special work on this program. A few weeks ago we had Bauer there for a concert, and I do not hesitate to say that, aside from the professional musicians, the students from the appreciation classes took more away from that recital than anyone else in the audience, for they brought more to it. They knew from study and repeated hearing every number of a program which consisted of a Bach Partita, the Sonata Appassionata, the Schumann Papillons, the Chopin C sharp minor Scherzo, the Liszt Etude in D flat, a Schubert Impromptu, and the Saint-Saëns Etude in Waltz Form; scarcely what one would call a children's program. And just here I would like to mention what might be called a by-product of the appreciation classes. These students go to a concert not because the performer has been sensationally advertised, not to criticise, but to hear and enjoy beautiful music. Think what that spirit spread through the mass of the people could mean to music in America!

As I said before, there is no outside study required, so that any history which they learn must be given to them in class and be brief and to the point. Each composer is introduced first through his music. After this the students are told as clearly as possible what he stands for musically and what he contributed to his art. His style is impressed through the hearing of many of his representative works. All details of his life are omitted unless they have direct bearing on his music. The time which might be taken up by the recitation of facts soon forgotten is occupied in becoming familiar with the music which has made the man famous.

While the value of appreciation classes is no longer to be questioned, the methods of presenting the subject seem, in many schools, to be still in the experimental stage. Though fraught with tremendous possibilities, they are too often entrusted to teachers, already overworked, who consider the listening lessons as an added burden to be put in when time can be found for them. Of course, circumstances will always differ in various schools, so that no one plan can be laid down as infallible, but any system which arouses in the mass of the children a love of beautiful music so strong that it will be a part of their lives long after school has been forgotten more than justifies its existence. In the same way, any instrument which gives them a high standard of beauty is worthy of a place in the classroom. One of the speakers at the Conference last year defined appreciation as the experience of beauty. And unless it means that in our classes, then is all our teaching vain. But the teacher who can help to awaken the pupils in her classes to this experience is a missionary in the highest sense, for she has truly opened up to them a new heaven and a new earth.

The Use of the Music Library for the Appreciation of Music

O. G. SONNECK, *Editor of Musical Quarterly, New York City*

While I may still claim some knowledge of library matters, I cannot possibly pose as an expert in such educational problems as the appreciation of music. For that reason, the following little discourse may be found to contribute nothing new to the subject; at any rate, not for such a professional audience as this. In that case, proof will have been furnished again that the work of the music supervisor is not fully appreciated even by those who, like myself, at least try to keep abreast of the school music movement in a general way. However, a layman's point of view occasionally may contain the seed of a helpful idea, and if that should turn out to be true of my dilettantic effort—dilettantic, at any rate, on questions of school music proper—I need apologize no further.

With all due respect for the spiritual and intellectual qualities of music, the fundamental quality of music is physical. Too often that is forgotten by those metaphysically inclined. In more than one way, music belongs to the arts of sense. In matters musical the ear is the final court of appeal, and the laws of music, if there still exist such, are dictated by the needs and demands of the ear. It follows that all appreciation of music must take as its starting point the training of the ears, however long or otherwise they may be.

After all is said and done, the best way of how to listen to music is to listen. Not, of course, to listen with ears that are like a receptacle without a bottom, but with ears trained to retain the gold and to reject the waste matter. But listening presupposes hearing, and hearing presupposes the opportunity to hear. Given that opportunity, and given it under expert pedagogical guidance, no musical boy or girl, and extremely few are really music-deaf, can fail to acquire gradually the habit of listening intelligently to music. Since music is an art of many chambers and niches, it holds out many discoveries for the intelligent listener. That is equivalent to saying that the habit of intelligent listening is likely to engender the desire to hear more and more music which requires that habit. The more numerous those are who have formed that habit and have acquired that desire, the more widely the appeal of music spreads and the more musical the nation becomes. There will be deserters later on in life, many of them, but in every army deserters are a negligible quantity while no debacle threatens.

In the campaign of "every child for music and music for every child," failure is inconceivable. Thus, the whole problem of making our nation as musical as possible resolves itself into the problem of reaching the greatest possible number of potentially intelligent listeners. That process of drafting our nation's musical forces must begin in the schools; which is, in turn, only a different way of contending that the music supervisor works in the last analysis for the future more than for the present. Therein lies his power and therein also his enviable responsibility. Not that I underestimate the duty to bring good music to the adults in the heterogeneous mass of musically underfed or unfed, but, to use a simile, an "Elementary Piano Method for Adults" has its decidedly limited radius of action. Even as a publisher, I often feel inclined to add the subtitle "too late." On the other hand, the harvesting possibilities among the children of school age are practically unlimited. The harvest could be spoiled only

by a sudden hostile attitude of the school powers that be against music in the schools. The music supervisors may not be altogether out of the woods of their troubles, but for such an ignominious general retreat it is also "too late." If for no other reason than that the millions of children whom they taught to listen intelligently to music and who have become adults with a vote would not tolerate any such retrograde notions. Hostile attitude to the music supervisors' work would be pedagogically justified only if they demanded less music in the schools than the school budgets could afford to give or if they should step back to the idea that music is best appreciated not through music itself but through books on music.

It may seem strange that the former head of the musical library profession in our country should thus seem to cast a slur on literature about music, and especially the now fairly numerous, useful juvenile books on music. That was not my intention, but I did desire to go on record with my belief that books on music are worse than superfluous in schools unless music itself is taught and played abundantly. Horatio Parker once said that the history of music is written in notes, not in books, and with due allowance for the one-sidedness of all such aperçus, he was right. Whether one looks at appreciation of music from the technical or the historical or the esthetic angle, it is the music itself that counts, not what this or that scholar or compiler of commercially valuable books has to say about music. The young student, or any student, for that matter, may sit in a library by the hour and read about the heroic character of Beethoven's music, his mastery of the sonata form, his preference of the Scherzo to the Minuet, but he will not be very much the wiser unless his ears have the opportunity to test such matters. Indeed, the more technical they are the more their intelligent appreciation depends on actual auditory experience rather than on verbal paraphrases; as, for instance, about the plaintive character of the English horn, and the more necessary for educational purposes opportunity for hearing and listening becomes.

Even we outsiders know of the fact that throughout our country the great majority of music supervisors are laying emphasis on appreciation of music through music itself. We know that they have drawn into the dragnet of their educational interests every instrument from the mere piano to the most complicated of all, the orchestra, and that they are developing the sense of musical ensemble by school choruses, school string quartets, school orchestras, and so forth, either by the receptive or the participating method, to an amazing extent, and that in absence of better means or as a supplemental agency thereto they utilize to the fullest the educational possibilities of reproducing instruments, imperfect though they unfortunately still are in certain respects. Hence, these remarks of mine may appear rather belated and stale. They were impelled by the fact that only recently an article appeared in a British educational magazine by an author who took the opposite view. His doctrine was that altogether too much attention is being paid to practical performance and study of music in the schools and not nearly enough to the literature about music. Against this I can only plead that libraries in schools are of little use unless actual music is plentiful. That it must be administered intelligently by the teachers with a constructive educational purpose goes without saying. A mere wallowing in music every day and in every way would, of course, be futile, and equally futile it would be in school work to have music played by the pupils, or played to them by others

without suitable explanations. On the other hand, I can think of only one thing more futile than the mere reading about music in schools without the music itself; that is the sorry attempt at semi-professionalism in musical school work. The public schools should make intelligently musical music-lovers out of the pupils; the training of professional musicians they ought to leave to the private teachers and the conservatories.

Of what use, then, are libraries for the appreciation of music in schools? On the answer to this question thus framed with a colloquial use of the word "use," the positive, practical interpretation of the title of this little address by those interested in the subject will depend. The answer cannot be given unless a terminological agreement on what constitutes "appreciation of music" has been reached. Unfortunately for us outsiders, the educators appear to agree to disagree on that term and its application. This much, however, seems to be certain that the term has more than one meaning, or rather that it is used with more than one meaning. Subtleties aside, one meaning seems to be equivalent to the study of music from the more or less technical point of view, a pilgrimage, as it were, to the workshop of musicians, especially of composers; another, the faculty to absorb music with a taste for more of it; a third, the weighing of the values of music in and for the structure of social culture.

The third meaning really is the one most directly attributable to the term "appreciation of music." That is, perhaps, the reason why many educators feel rather uncomfortable in its presence. They seem to sense too meagre a demand on their professional ambitions if appreciation of music principally means to develop in students an appreciation of the social functions of music, of the importance of music for the social fabric, for the culture of our nation, and for life in general. Perhaps the term "appreciation of music" is indeed a misnomer, if it embraces less than desired or needed, but it is an inclusive term as far as it goes, and its original meaning ought not to be pushed into the background. Indeed, there are some of us who rank that meaning higher than the collateral or derived applications of the term and would make it the base of operations for all school work connected with music.

The first meaning of the term cultivates a knowledge of music; the second a love of music, and the third a respect for music. Of the three, a respect for music reaches deepest to the roots of the problems of our musical life. Not only that, it creates the atmosphere in which the other demands of musical appreciation can best thrive and in which the Art of Music is allowed to thrive, is encouraged to thrive as a public need and on a footing of equality with the sciences, commerce, law, politics, or what not. Conditions will never make it possible for every person to know the music of a Beethoven, and not knowing it, to appreciate it; but there is nothing to hinder education to plant in every child's mind at least a respect for the name of Beethoven. If through education it could be brought about that every American react to the name of Beethoven as he would to the name of Shakespeare or Lincoln or Edison or Rockefeller or Cæsar, not to say "Babe" Ruth, then music would irresistibly gain that position in our national life for which each one of us is hoping and working in his or her own way. As of old, in an aristocratic society no one would be considered a gentleman in a democratic society who had not at least a bowing acquaintance with musical art. To be unmusical by choice, and not merely by

a natural inhibition, would be considered a cultural, a civic disgrace. In more senses of the word than one, the golden era of music would then be upon us.

Obviously from this idealistic point of view, the education toward music would have to parallel or even precede musical education proper. The music teacher would be merely one agent and, in a way, not even the most important one. For his specialized educational usefulness he would derive his greatest driving power from sources that are now, even now, occasionally still somewhat suspicious of him, indifferent to him, if not actually hostile.

Much hideous noise, whether called noise or music, presumably will fall on our ears before this vision materializes. That cannot excuse those who share such views from putting them into practice whenever and however it may be possible. In the scheme of things, as pictured, libraries will have their appointed part to play. Even today that part may at least be rehearsed. No institution is more democratic than a public library and it might pay musical educators even now perceptibly to have the resources of libraries systematically utilized from the central point of view here proposed.

Unfortunately general histories pay scant attention to music, if at all. It does not seem to have penetrated the conscience of most historians of mankind that the organized business of killing human beings or of pushing nations into the Procustes bed of this or that statesman so-called, tells only one side of the story of civilization. We hear of many and often incompetent warriors who lost bloody battles but astonishingly little of the heroes who won the great battles for Beauty. Perhaps there is at work in all these caricatures of the history of civilization the same low instinct which made at the time of MacDowell's death newspaper editors devote the whole front page and more to a detailed description of some pugilistic affair and bestow on America's greatest composer an obituary notice of a few lines somewhere in the back-alley of the newspaper.

Whatever the explanation, the fact of a humiliating neglect of music in general historical literature stares at us. Also, it cannot be denied that many of the so-called men of history whose names are riveted into the children's memory were musical but also at the same time rather undesirable specimens of humanity otherwise. Nevertheless, history abounds in fascinating personages who knew, loved and respected music whom one may set before the children as models for their own conduct in life. As it is not my intention here to give cute little practical hints on the best technical use of libraries; but rather to express my opinion of the position of libraries in the strategy of music education, I refrain from the pastime of drawing up a list of men of musical calibre such as Pope Gregory the Great, Luther, Shakespeare, George Washington, Helmholtz. The names of many great men and women will occur to you anyhow, once you set before yourself the task of inaugurating and conducting a course of appreciation of the illustrious figures of history who appreciated music. If an American boy can be shown convincingly by his own study of the life of George Washington, for instance, that the Father of our country was a sincere music-lover and a devotee of opera, such as it was in America in his days, he is not likely to countenance the sneers of other boys at the "sissy" nature of music and unfit for respect by the "He-man."

In the same manner a deft guidance into the rich literature of respectful utterances of great men, great fighters if you wish, about music, into the rich literature of the appreciation of music by philosophers and statesmen as a civic

force, cannot but help to produce the desired result, namely the winning over of those not predestined to love music deeply or understand music intelligently to a respectful and in consequence thereof a financially and otherwise sympathetic attitude towards the educational benefits of music as music, as a national asset. Generally speaking, the purse-strings in politics, whether national or local are controlled by such men as those who see in Art only the entertainment feature. To force those men of affairs so-called into a different attitude, that ought to be the central objective of the educational strategist.

When we come to consider libraries an agency to help instill a deep love of music in those who use libraries, then, of course, the tactics just advocated have their limitations, while still advisable. We are impelled, I believe, to return to my premise that the best method of appreciating music, of how to listen to music is to listen. That presupposes immediately a stressing of music proper in libraries more than of books on music. Now it is curious to note that already some high-school libraries put the public library in the same community to shame, when it comes to music. I wish this situation could be made more frequent, for my lay-mind tells me that music students of school age will prefer to consult music in their school library rather than in a public library where they may not feel quite so much at home.

There is in the last sentence one word which controls this idea of as much good music as possible in libraries, whether they be public or school libraries. That is the word *home*. It is all very well to build up as the school's property a fine library of school choruses, or school orchestra music and so forth. Such music is ensemble or group or mass music or whatever else one desires to call it. While we all know that nothing so educates the sense of musical balance and perspective as does music by cooperation, it can never and ought never to suppress the natural desire for individual utterance, with its own specific educational values. Accordingly, the music collection of a school library for purposes of music appreciation ought to be built up largely on the same principle that for obvious reasons governs, at least should govern, the development of a music collection in a public library: the interest of the consulting individual.

Just in what proportion attention should be paid to records and the like, that is to music which one turns on for the outer ear without any further difficulty, *versus* printed music which one must either decipher and play in order to hear it or which those so capable can hear with the inner ear from the printed symbols, has become a debatable question. Perhaps I am rather old-fashioned, if I still prefer to see in an organically developed music library the printed scores predominate over discs and rolls, regardless of certain indisputable practical advantages of the latter for purposes of demonstration and appreciative enjoyment. In the matters of art no more than in other spheres of life is the line of least resistance always the most beneficial. Furthermore, even the crudest attempt at doing a thing by oneself contains a psychological stimulus and satisfaction which even the most uncanny reproduction of the performance of a great interpreter cannot give. The active making of music necessarily satisfies the craving for self-expression, for creative activity of some kind much more than the mere absorption of music by the receptive method. There may be this danger also in mechanical music so-called or in music by radio, that they may ultimately divide the world of music too much into a picked few who make music professionally, as against untold millions who shun the drudgery of technical training,

buy their music ready-made and become spoiled for the good by their constant contact with the best. Unfortunately this world of ours is not made up of superlatives only, or rather, fortunately it is not so made up for otherwise the doctrine of universal education would be an absurdity and broader educational effort would become paralyzed again.

However all this may be, whatever side in this matter musical educators prefer to take, they ought to look beyond the school to the home. Inspiring as is the work done for music in the schools, in the last analysis it is the musical home that makes a nation musical. Where there is music in the home, and not only in school, there is the really fertile soil for our art. What of it, if the youngsters and their elders gorge themselves with jazz, good or bad! As long as they love music of some kind, they have music in their souls and the education in school towards really good music sooner or later will develop in them a love for good music in preference to poor music. As for those who are by nature incapable of appreciating good poetry, good painting, good music, why bother, after an honest attempt has been made to teach them the difference? Indeed, it is much better for a nation to let the low-brows remain low-brows than to inject into them an artificial and insincere love of something that is spiritually beyond them. We need as many intelligent amateurs of music, as it is possible and safe to gather into the fold, but it is Utopian to expect universal musical education to eliminate the love of bad music altogether in quarters where such love comes natural. All effort should be concentrated on the "promising prospects" and not be wasted on irrigating sterile soil. Certainly no library should waste its efforts on such sterile soil by providing music of doubtful value, whereas every effort should be made to invade, by way of the library, the homes of such students for whom there is hope. And I am inclined to believe that they are in the majority, though only comparatively few will ever penetrate into the more rarified strata of music. Logically, this conception of a library's educational potentialities leads to a plea to make all music libraries, certainly libraries in the schools, much more of circulating libraries than has been done. Not merely by way of policy, but by systematic persuasion to take music home and make music at home, however badly. I abhor arrogant dilettantism, especially in composition, but the enthusiastic, spontaneous, fairly intelligent dilettantism of music-making in the home I welcome at every turn. We have not nearly enough of it in our homes; it is atrophied and it must be revived, if the foundations laid by the teaching profession in school are to remain solid and not crumble away. Take the highest, the most refined, the most musical kind of music for the home: chamber-music. How many school libraries are equipped with a comprehensive selection of fairly easy chamber-music which the students could take home to play by themselves in friendly rivalry? How systematic or not has been the effort to persuade the students to indulge in that best of indoor-sports at home and not only in school? To what extent has the tremendous development of music in the schools led to a resumption of chamber-music practice in the American home? Is it educationally altogether wise to concentrate the cultural interest of children away from their homes into the school?

The implied answers to questions such as these may be faulty, because not based on sufficient knowledge of the subject. On the other hand, there seems to be no flaw in the rather trite observation that as the interest in and love of

music grows the curiosity will be stimulated to know more about music and those who compose or interpret it. This curiosity gives us makers of books about music our inning and opens to us the portals of libraries, not in the sense of mausoleums, but of laboratories. Hence, a plea for more and better books about music in libraries is hardly out of order, after I have laid such emphasis on the doctrine of music first.

The difficulty of writing books for the juvenile mind that satisfy at the same time the demands of scholarship is fully appreciated by me and may be one reason why I have never tried my hand at them. Nevertheless, I often have had the uncomfortable impression that many of such books are childish rather than juvenile. As the price question enters considerably into such matters and as a low-priced book has a better chance of purchase than an expensive book, libraries are made too easily the disseminators of sentimental slush about great masters, the very thing that ought to be avoided. Stress is laid on the romantic incidents in their lives, on more or less apocryphal anecdotes and, if not that, the books are frequently so written, as if music were a detached manifestation of human activity and not an integral part of life throughout the centuries. They are often graced or disgraced by imaginery *post-mortem* and often feebly sentimental pictures which further tend to exploit the romantically unreal. Such literature contains the seeds of much educational harm and I do feel that there is still much room for improvement in our juvenile books on music.

It is an exaggeration to say that in the majority of such books the genetics of musical art are neglected or at least not focussed properly? Chronology, especially in biographical literature, has its importance and also its fascination and charm, but a city does not consist merely of numbered streets and numbered houses. Just so in musical literature dates help to find one's way, but of themselves they help very little to understand the genetics of musical art in general or of this or that art-form in particular. The student may read an erudite item like this that the Gabriellis in Venice developed the antiphonal treatment of choruses at the end of the sixteenth century. Perhaps the student is overawed by this mystifying information and will not ask himself the further and quite natural question, "why did the old boy hit on that scheme," but if he does, his respect for music as an actuality of life will increase, if he be told that in Gabrieli's church there happened to be two organs and choir-lofts, one at either end, and that therefore Gabrieli showed "efficiency" in our modern sense by doing what he did. That is a very specialized case, of course, but there exist many of a more pertinent bearing on such music as the student is likely to hear. It would greatly surprise me to learn, for instance, that the modern child is not curious to know, as I was in my own youth, why the masters of the eighteenth century were so fond of diatonic scale passages, as fond as many composers today are of parading the whole-tone scale whether it seems to come naturally or not. My curiosity was satisfied when I was told that even after the close of the seventeenth century our major and minor conception was not yet stabilized and that the diatonic scale still had a fascination of novelty. The explanation may not have been altogether sound, but it was at least a plausible one.

The point I wish to make is that the development of music is not exclusively a matter of inspiration. Worldly circumstances and conditions of all kinds, what one might call the factor of art-economics, entered into the genesis and evolution

of things musical much more than is realized even by the teachers of musical history or musical appreciation and the writers of books thereon. In other words, the sociological aspect of music has not received sufficient attention and it is precisely this sociological aspect of music which requires encouragement in every way in the strategy of musical education. In that respect the existing literature, and that means incidentally the library as the custodian of literature, does not supplement the personal work of the teacher of appreciation of music sufficiently without further effort on his part. If the central point of view, as here maintained, interests him at all, he will find himself obliged to add research to his manifold other duties. At any rate, he will find himself obliged to use the library and have it used by his students from an unconventional angle of educational purpose rather than the prevailing traditional one.

To assume that such an objective approach to the problems of appreciation of music would rob the subject of the very important and effective element of interest in individual genius, would be an error. Even in the field of hermeneutics the personal equation will always remain supreme. While, for instance, the contemporaries of Brahms employed very much the same method of expression, Brahms had his own way of saying the things common to him and his by now mostly forgotten contemporaries. Superimposed, or if you prefer, under-imposed to the spirit of a period and its technique is the individual spirit and technique. The synthetic analysis of the individual tendency in relation to the collective tendency constitutes appreciation of music in its most fruitful stage. The codification of such tendencies furnishes the material which systematizes the study of music proper, that is, the appreciation of music as such. Technique is merely the individual ability to do justice to a musical idea within the limits of the chosen tonal media. Hence, the study of technique (in its broadest sense), is a study of such individual ability with whatever lessons may be derived therefrom for other individualities, few or many.

In that educational realm the library necessarily fails beyond supplying this or that author's observations and conclusions for consideration by teacher or student. In the field of appreciation of music as a study of the technical elements that go into the making of music, no library can possibly rival the practical demonstration *ad aures*. Abstract technical books on music, whether they be on harmony or form or other phases of music, are, of course, helpful and often indispensable and as such cannot be missed from a library, but for the appreciation of, let us say, the style, technical methods and esthetic results of Mozart's part-writing, Mozart himself is clearly the best teacher. How to let Mozart teach his lesson with you as the transmitting intermediary, that is for you to say. It would be arrogant dilettantism on my part to make any suggestions in the face of the professional zeal and intelligence already shown in that direction.

As a former librarian I have been fairly modest about the role of the librarian in an ideal cast of the play called "The appreciation of music." Perhaps I might have been more sanguine, more optimistic about that role and might have permitted myself the pleasant luxury of beating the drum in behalf of libraries, if the present conditions in America, as they relate to music, were reasonably ideal. Unfortunately they are not; in fact they are deplorable. To elaborate on the use of libraries in the appreciation of music is a rather futile

task in view of the conditions that confront both the teacher of music and the student of music in the average American library.

On that subject I have unbosomed myself elsewhere sufficiently and I do not care to repeat myself. Only this remark: my astonishment is chronic that the musical profession does not combine with the lovers of music, a rather powerful combination nowadays in any American city of cultural pretensions, in a concerted action to enforce a radical improvement. If those who have the good fortune to live in a city where music and music literature is adequately or fairly so represented in your library, doubt the necessity of a radical improvement, it will pay them to study the report of a committee of the Music Teachers' National Association on "Music Departments of Libraries," issued in 1922 as Bulletin, 1921, No. 33 by the Bureau of Education of the U. S. Department of the Interior. Of that committee I happen to be a member and indeed that report was "inspired," as the diplomatic term goes, by me. Its basis was an elaborate questionnaire prepared by me and distributed to almost three thousand American libraries by the Bureau of Education. The motive of my "inspiration" was to prove indisputably by cold facts the deplorable condition as it obtains in the great majority of our cities and perhaps so arouse those interested in music and in the claims of music as a civic asset that—in the language of the street—they would "get busy." The conclusions to be drawn from the committee's data are in my opinion, even worse than those actually drawn by our committee which happily made no attempt to whitewash matters in general because of the praiseworthy attention and intelligence bestowed on music by a fairly large number of institutions.

The committee's conclusions were negative in more than one direction and one of these conditions bears quotation before this assembly. After having pointed out the deplorable paucity of music and music literature in our libraries, in other words the very materials without which libraries cannot possibly take a part in the cause of appreciation of music, the committee continued:

"On the other hand, there is an abundant opportunity for music teachers, students, and others to make larger use of the libraries and to encourage the library authorities to develop the music section facilities."

The censure of the parties mentioned for their neglect to use whatever is available to them in their local libraries cannot be put into milder words. Now, one encouraging conclusion any careful reader of the committee's report cannot fail to draw is that wherever the music teachers and music-lovers have evinced a concrete interest in a library's musical resources, an effort has been made to increase those resources so as to keep pace with the growing demand. Surely, there is a lesson in this which, I hope, will be heeded more and more. If so, a similar Bulletin prepared by a similar committee, let us say, twenty years from now will no longer contain the amusing but pathetic and for us musicians humiliating report from a certain State University. The sum total of it was that "our music shelf is about six feet long." Unless I am mistaken, that is just about the length customary for a certain other kind of shelf which none of us can escape.

The Art of Conducting

JOHN T. WATKINS, *Scranton, Pennsylvania*

I am to talk to you for a short while on chorus conducting and training, a subject upon which so much has been written and spoken, that it seems almost a threadbare topic to dilate upon before such experienced pedagogues and musicians. Familiar as it seems to be I must confess my inability to cope successfully with its limitations and yet limitless possibilities—its limitations to the technician conductor and its wonderful possibilities to the born leader, as it deals with the finest and most subtle of the arts of expression and the human voice, the human being, the abode of the soul, the earthly dwelling of the Spirit of God, the temple of the Divinity. These almost intangible and elusive elements, "Will-o-the-Wisp-like," sense me as I stand here with no little fear and trembling. Music, although an exact science, is the freest, most unfettered of all the fine arts, for the great symphonies, oratorios, and superior musical compositions of inspired composers when expressively performed represent at all times either intensely felt moods of various kinds or highly concentrated emotions. We can analyze melody, counterpoint, rhythm, accent, etc., but the higher attributes of a true work of art, such as emotive life, poetic or artistic inspiration and aesthetic value are most elusive, yet no less dominating. I can't just explain the psychological effects produced when master compositions of musical geniuses are performed or produced. Feelings mild and intense, of peace and contentment, of depression and sadness, of gloom and again joy excessive, a feeling of expansion and freedom overleaping normal bounds as if the soul, sensing its environments, bursts its shrinking shell in eternity, are aroused.

Wagner, in his Autobiography, states, that when he first began to compose, tones and chords appeared to him to possess human attributes, as though each one possessed a separate and distinct physiognomy. In the face of the above statement, it seems to me that the successful conductor must have an intensive psychologic insight of the music he interprets. We are taught that music is the atmosphere of the soul and of the senses set in motion. Music develops character, deepens beauty, quickens life. Knowing how it acts upon the different affections, impulses and emotions only the highest should be presented to it and no others. It should be needless then to say further what the conductor must do to get the best results and what he must know.

Addison declared that music is the only gratification which mankind may indulge in to excess without injury to the moral or religious feelings. However true this may be, it is certain that music is the one most important element in social recreation today and that the constantly increasing interest shown in it is one of the strongest indications of good morals, and of consequent good manners. It is playing well its important part. Grave or gay it is penetrating everywhere, making itself an essential part of every religious, educational, political or social function. It is beautifying the playtime of the child and making of his study a pleasure. It adds its refining influence in social affairs, giving them dignity they did not always possess. It is recognized as a superior means of relief from inane gossip, as a means of diversion which, when set forth by great choral bodies, gives more than it promises and leaves no bitter taste in the mouth. "Music leaves us refreshed and rejuvenated." Plato compared its effect on the soul to that of a "bath" on the body. Music, when properly and

coherently taught and produced, is for the making of manly men and womanly women and it is not effeminate to yield ourselves wholly to its emotional appeal.

If music, as has been mentioned above, has within its power the elements attributed, what must be the technique of the conductor to satisfactorily and unfailingly establish beyond doubt or cavil these attributes? The qualities that make for leadership are born of infinite experience—the most pointed adjectives can scarcely describe them. How do we know the leader? Not by what he said, but *how* he said it. Not by what he did, but *how* he did it. He touches the common mind and it flashes a *new glory*. His manner reveals a definite line of cleavage between current doubts, vague apprehensions and positive faith and assurance. He soothes to wise conviction. Fear has no place in his calculations. There is no "tomorrow" in his vision. His message is for all time. The universal energy speaks through him. Everything conspires to bring him success. He understands his brother man. He kindles the latent forces that hunger for self-expression. He laughs at obstacles. He creates new conditions. Nature aims and abets his program. God is his ally. There are but few of him at one time and so the conductor of a chorus must possess leadership qualities, at least in part, before he can make good. He must recognize success and nothing but success. He must never be discouraged. The moment he loses confidence in himself, blames conditions, shifts responsibility, relies on mere magnetism of physical personality—that moment he is lost. Consciously or unconsciously, he must reflect a spiritual ideal far above and beyond passing conditions. He must be a practical idealist. Expertness in musical technique alone does not suffice. The great need of the hour is for more and more conductors with leadership qualities, men with confidence in their general ability, with a deep and profound knowledge of the particular subject being handled.

First Element Required

He must not only know, but must know that he knows; quick in judgment and in making judgments; doing his work with finality; a delicate and sensitive ear; a splendid feeling for rhythmic preciseness, refined taste, wise and sane tempi, musical scholarship; make his chorus do just what he wishes; make them give out the first word and the first tone with startling exactness; must have a mental concept of tone desired before the actual tone begins; make his chorus sing it just as he hears it in his imagination, then the expected result is always certain to follow. Having ability to acquire masterful results gives ease of manner, poise, self-possession.

Second Element

Have the power to make yourself understood, clearness of speech and of expression. A good voice of resonant quality, well modulated, that can easily be heard in all parts of the rehearsal hall and that carries with it a tone of authority, a good command of language, rigid self-control and restraint from irritability.

Third Element

Have a tremendous love of and respect for the thing that is being done. The characteristic of great men in every path of human endeavor must also be the successful conductor's prerequisites. Confidence in your ability, unbounded enthusiasm, deep earnestness and extraordinary love in the individual

singer and people, and over-powering belief that the thing you are trying to do is a big thing, a vital thing in the life of your community and state. We must have these before we can ever expect to become strong and forceful conductors. We will never give an uninspired and realistic performance of any work until we are able to thrill ourselves to the depth of our souls. If we cannot thrill ourselves, how do we expect to thrill others? Select music of a genuinely distinctive character with a real message, and it is more than probable that the chorus will respond with energy and enthusiasm. The enthusiasm of the conductor becomes that of the chorus and by its contagion thrills the audience.

And what of the conductor's personality? When one has described another, giving names to all the qualities of mind and heart as far as they can be observed, and has discussed the individual as far as language goes, the remaining forces, those things which words will not express—those things that are intangible we call personality. It is this intangible power, this something that does not admit of measurement according to the limitations and definiteness of language, that establishes the attitude of all who know and come in contact with that particular individual. This quality of personality in the conductor is something that cannot be developed and cultivated as one would cultivate the power of telling the story, or work out the ability to think logically. The question of personality mystifies us most and loses its charm and power for us when we pursue it and try to analyze it and understand it in order to develop it by rule or impart the secret of its power to others. Yet, it can be transmitted from one to another, as a conductor thrills and stimulates his singers. It is a quality of the heart—the soul which prompts the mind to its richest, deepest and most vital action. The great personality seems to have unconsciously absorbed the experiences of his race and of those among whom he has lived and of those he has come in contact with. These and those of his own have created within his soul a power, the use of which in the interpretations of master compositions overwhelms those seated at his feet for instruction. We appeal to art for what we lack in personality. Art is the expression of the highest power of the individual. So today we have conductors of great powers, reinforced by the personality of great composers, great artists, supplemented by artist's truest expressions. Personality can be misused by impressing "yourself" upon the chorus. A great conductor will subordinate himself for the lasting good of his singers.

Having spoken at some length of the conductor's requirements, what are expected and required of the modern chorus? Coward tells us the new choral technique is grand, rich tone, broad effects, the thrilling climaxes of the old choral bodies plus the refined expression and greater dramatic import of the modern. Greater vocal control on the part of the singers, homogeneity of production, so that all parts sound as one voice, able to produce different qualities of tones to satisfy the claims of interpretation; in fact, a greater variety of tone, quality and color, tone tints, the white, the impersonal, the ethereal, dull, dark and breathy, characterization of tone to exemplify the sob, the exclamation, the snarl, the laugh, playful, mocking, derisive, fiendish, the shout of triumph; the cry of despair, in fact, the whole gamut of dramatic emotion must now be portrayed by subtle shadings of the tone quality of the voices.

B. Expression of a more refined and artistic character must be shown, sudden contrasts *ppp* to *fff* and vice versa, the fine *cresc-dim.*, the melting and merging of one phrase into another, the definite prominence or subordination of any part or parts, as in the playing of the former Joachim and Kneisel and the present London string quartette and the Flonzaley.

C. Words and their articulation call for supreme attention. Direct vowel quantity, and clear articulation of consonants, whether initial, middle or final, the vitalizing of the words and sentences by proper tone and emphasis so that the dramatic sense is never in doubt, the result being good diction, that pearl of great price.

D. In phrasing, there is exacted careful marking of breathing places, so as to secure natural grouping of words. The musical phrasing, when not controlled by the text, is not left to haphazard treatment.

E. Rhythm is exalted to a high position. Means are adopted to secure a control of accents and stresses, regular and irregular, that each distinctive phrase maintains its individuality by not interfering with the other parts, thus avoiding the muddiness and jumble which one often hears in Bach, Handel and Elgar's music when badly rendered.

F. As to breathing it must be dealt with systematically, not only to secure power to phrase, but to acquire control of breath pressure so as to procure those extraordinary fortissimo effects which suggest illimitable power of voice. The modern training also demands a wider outlook and greater range of composition than existed in the past. There must be in the individual performer a more pliable and flexible voice production and tone and a large and more variable quantity of dynamics, a red corpuscle dramatic and aesthetic interpretation, full of vitality and realism. We must now tackle and master difficulties for an artistic purpose, comparable to that of our leading orchestras. These are the requirements of our modern choralism.

We must see to it that we have clearness of words, delicacy, characterization, alertness. The smartness, and agility and responsiveness of the small select choir, must be evident, the real pianissimos, tone quality, expression, perfect chording and blend, true intonation, mobility and discipline. These are some of the underlying principles of artistic choral attainment, the application of which will raise the standard of singing throughout the United States.

The Conductor

Anton Seidle said: "The ability to conduct is a gift of God with which few have been endowed in full measure. Those who possess only a little of the gift cannot write about it, and those who have it in abundance do not wish to write, for to them the talent seems so natural a thing that they cannot see the need of discussing it." This is the kernel of the whole matter. If you have the Divine Gift within you, you can conduct, and if you have not, you will never be able to acquire it on a grandiloquent scale or level. We are merely "Time Beaters." Conducting, like all arts, sciences and professions, has progressed with amazing rapidity until today we have the virtuoso conductor as we have the "Star Prima Donna," the specialized artist, and the expert diagnostician, the Toscanini's Nickish, Wood, Coates, Mengelberg, Bruno Walter, Strauss, Stransky, Damroch, Stokowsky, Vogt, Mollenhauer, Coffin, Mees, Lund and others. Time was when the leader sat at the piano playing from a figured bass and leading

with a nod of the head, a roll of paper, solfa, or a glance of the eye. Before the baton came in vogue, it was the principal violinist (called *Konzert Meister*), who gave the signal with his bow, keeping the players together as best he could. In choral music the organist or pianist was the conductor. The principal violinist took care of the orchestra, while at great choral performances a third conductor with paper roll in hand beat time for the singers. With this triumvirate it can easily be imagined things went frequently at sixes and sevens. As the type of music advanced and the elaborateness of performance grew, the importance of a genius conductor became apparent. Composers tried to conduct their own works, but in most cases proved dismal failures, and then new compositions appeared with such rapidity that the writer of the work hadn't the time to rehearse it, and so the responsibility of interpreting the works in the spirit in which they were conceived was placed upon the virtuoso conductor.

It is said of Toscanini that the amount of energy expended, the depth of thrill experienced, the inspiration felt and expressed, when conducting bathes him in copious perspiration. A correspondent reporting the operatic performances in Vienna writes of Bruno Walter, the conductor, "That he displayed the charm of the score, the singers threw themselves heart and soul into the interpretation of their songs. Under his direction they acted and sang with love and joy as though inspired. His powerful personality and imaginative realism intoxicated the individual under his direction. He thrilled and educated his audience." May I again state that the conductor, who wishes to carry away his singers, as well as his audience, the former to an unanimously acted improvisation, the latter to an unanimously felt emotion, needs above all, "Commanding personal magnetism" and everything else must be subordinate to that. He must be very much alive (highly accumulated energy, always ready to discharge is the secret of all personal magnetism), and the alertness, the presence of mind, the acute and immediate perception of everything going on during the rehearsal or performance, the dominancy and impressiveness of his minutest gesture, the absolute self possession and repose in working up the most exciting climaxes, and in affecting the most sudden contrasts, all these are simply self evident corollaries from our first and foremost requirements.

And how shall we become the leader technically. Study harmony and theory, learn to play some orchestral instrument, the piano, read music at sight, until able to read an orchestral score and get much of its interpretation, its message without recourse to a piano. Study standard works, Oratorio, Opera, Symphonies, mastering every detail, learn to wield the baton gracefully, effectively, authoritatively, correctly in all rhythms, measure and Tempi. Learn and practice all shadings of dynamics and all marks of expression, acquire the ability to detect mistakes in all parts and correct them. Correct voice production and breathing with a demonstration of same, tone color and refined diction, to gain knowledge and experience before attempting any public appearance conducting requires.

The Rehearsal

Rehearse the different parts, separately as well as the difficult passages, specialize; do final touching up; take great pains with *ppp*. balance the parts, tone blend, entries and releases; maintain the pitch through concentration; attain the maximum of effects and results; make your singers feel that they are prepared for the performance; and arrive at perfection concurrently with

the grasping of the whole atmosphere of the composition, gain a uniform resonance through vowel practice—oo-oh-aw ah eh ai ee breath controlled at the diaphragm with proper abdominal support, voice vibration and vowel formation in the mouth, at the teeth, and hard palate with nose resonance, the whole culminating in a rich compound tone, use OO.O-woe. OO, ah-wah, OO, a-way, OO, e-we. Keep working untiringly upon the perfecting of the technique of vocal expression, making your readings vivid, illuminating and of dramatic intensity. Train the singers to be interpretative singers, with the ability to thrill with the never fading beauty of music and the magical purity of the well trained human voice and the swift intuition born of spirits that have drunk deep at the inexhaustible springs of Romance. Rehearsals under correct conditions will afford a good time without the baneful influence of wines and liquors to make glad the heart. Let us strive to gain depth of perception of the beauty of sculpture, paintings, architecture, poetry, drama and music. Drink deeper of the inspirational message of master works to gain intoxication, an intoxication which thrills without loss of poise, and leaves a richness of experience inexpressible by words, but by deeds. America can lead the world in everything if she so desires, with our mammoth industries, our inventive genius, our alert business men, our vast riches, the splendid American spirit of initiative (and as the Secretary of the Interior recently reported), our almost inexhaustible resources. Mr. J. C. Freund said:

"The day is not far distant when we shall be in the foreground in the arts and sciences, in literature, drama, and in music. It is true that we have set a rapid pace along industrial lines. While we were listening to the hisses and noise of the wheels of industry and engines of destruction we lost some of the music of the soul. We have been extravagant with our natural resources and in satisfying our physical desires, while along art lines we have slowed up a bit. Now to work upon the things that last and have eternal values, let us protect ourselves through religion, ethical culture, music, and drama, and not through the demoralizing and destructive influences of hatred and war. As we lead the world industrially, we should also strive to be independent musically and artistically. Now is the time to build our National Conservatory of Music and Art wherein to develop our American talent. There should be no need of our American men and women going through the horrible and harrowing experience of European study to gain the recognition of American approval. We must live down the demand or apparent requirement of an European reputation. We must be made to speak, write, think, work and act in English. With American conservatories, American schools, American masters of unquestioned ability and experience teaching our best American talent, we will live down the European sentiment concerning us that we are simply an industrial people everlastingly chasing the almighty dollar, with little regard for the finer things of life. Under the inspirational leadership of these illumined men, intellectual lights, officers and members of the National Association of Music Supervisors of the United States, men with a vision of humanity released from the leashes of ignorance and mediocrity, a humanity turning its attention from the sordid things of life, fleeting and trivial, which pass with the getting, to the finer, ennobling, idealistic, and spiritual things that are lasting, let us, the rank and file, staunchly uphold them, rallying around their standard, assisting them unselfishly and devotedly to put forth their wonderful educational program.

Through the splendid influences of such magnanimous programs, the old antagonisms of race and religion, of politics, of class against class are being gradually obliterated and softened through the uplifting, humanizing power of music."

"Music, which begins where words end, and whispers of immortality; music, which will bring harmony into the lives of nations and so carry us nearer the day dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic men and women, by martyred peasants as well as by martyred presidents, the day for which our Savior lived and died that we might have peace on earth and good will to humanity. Then let us here present deeply concern ourselves with the finer things of life, ever strive for the higher ideals through the cultivation of the fine arts, chief of which is music, all of which will help fasten on our consciousness the brotherhood of man and the fatherhood of God."

English Diction in Singing

THOMAS JAMES KELLY, *Cincinnati, Ohio*

I am not going to give you a singing lesson, and so you needn't be bored at all by that thought.

I want to give you a few impressions that I received myself, not because you need them but because sometimes it is comforting to find that other people are working along the same lines, perhaps in a little different way. And so I am going to say a few things as to why I believe we should study to have some English diction in singing.

The speaker then read extracts from speeches of statesmen, reports of congressional committee chairmen, interviews published in newspapers from Cabinet officers, and editorials in the press showing the need for the study of our language, even from an economic and from a military standpoint, in the Americanization of the foreign elements in the United States.

He then went on to discuss the question of reformed spelling and simplified spelling, and said that careful pronunciation of words in one generation naturally led to the desire for reformed spelling in the next.

He said that Archbishop Richard Chenevix Trench had stated the matter clearly in his utterance years ago that: "Every word has two existences, a written existence and a spoken existence." Simplified spelling destroys the record of the written existence of the word. Ever since the sixteenth century there has been a recrudescence of this reform and simplified spelling business. It is not a modern thing at all.

I remember in Chicago at Orchestra Hall one night they were singing "My Bonnie Lives Over the Ocean," and they sang, "Ia snite as I lay on my pillow, Ia snite as I lay on my bed," and I said, "What is a snite?" Then they all laughed and sang it as it should be sung, "Last night," and it was beautiful, and they liked it so well that they applauded themselves for five minutes. You see, they had temporarily lost the letter "t."

Again, we are losing the letter "r." One of the most interesting things in a party like this is to watch the audience. About half of you now are saying, "That is so," and the other half are looking at each other and saying, "That's

not so," but when you get home and begin to watch the neighbors you will find that they do it. I don't think that you do it, of course.

One day I said to a girl at the conservatory, "See the little squirrel out there on the lawn?" She said, "What?" I said, "See the little squirrel—squirrel—s-q-u-i-r-r-e-l." She said, "Oh, squrl, you mean." Many more such instances were cited.

These are phrases, ladies and gentlemen, that I have met in my experience. You may think that they are exaggerated, but they are not.

There is one thing I wish to tell you—I wish that you would get the other people in the M. S. N. C. to drop that monstrosity out of the alphabet—the letter "h." The Germans say "ha," and there is some sense to it. The Italians have dropped it altogether. Call it "ha," or "he," or "ho," but "h"—if you were taught that as an aspirate it would become an aspirate in your mind and we would use it that way when we sing. Please see your congressman.

Then, with regard to singing: we, of course, must immediately translate everything into phonics. That is not simplified spelling, but by studying the phonics we find some interesting things.

Often people say to me, "Mr. Kelly, why is 'w' a vowel sometimes and sometimes it is not?" The answer to that is, "I don't know." But I do know that "w" is always either "oo" or else it is nothing. For instance, if you say "oo" and then put the sound "ah" right after it, you have oo-ake; now say that "wake"; or take "oo" and add "eek"; you have oo-eek; pronounce it quickly and you get "week"—w, double e, k. So all you have to do when you see a "w" is to sing "oo" and the rest follows. Now you have your "w" absolutely disposed of. I said it is either "oo" or it is nothing. For instance, in the word "snow," there it is nothing.

Two things I want to speak of, in addition to this, and one is the "cesura," that is where you cut off a word without taking a breath. A very, very admirable thing. Study it out in your various things and you will find it will help you in all your choral work. The other is the loop—adding the auxiliary vowel—connecting a word which ends with a consonant and a word that begins with one. For instance, if you were going to say, "God bless you," you would put the little loop in there—"God i bless you," immediately the words are liquid. Now don't go to the other extreme and say, "God di bless you," as some people do. That is simply a good thing gone wrong.

Another thing I am going to mention is the thing that gives us so much trouble, and that is "i." What is "i"? Everybody says it is a vowel. It isn't. It never was and never will be a vowel. What is it? It is a diphthong, but we, unfortunately, have to teach it in the schools as a vowel because we did that once. They did that in England once, and so, you know, in England they have a tendency, as you find over there, to keep on doing things because "they were done." We have followed them in that a little too much. I think we have made a mistake in that line. It is made up of ah and ee, with the ah prolonged and the ee very short.

I would like to talk to you, and I will the next time you invite me to come, on the question of poetry—some of the beautiful poetical gems we have in our language, and how they can be utilized in school work and in recitation work, and so forth; but I do wish to just draw your attention to one man and his work: those of you who have not known of the work of Sidney Lanier, our

great poet of the Southland, please look up his lovely poems when you go home and find there one of the greatest poets and masters of the English language that we have. He was a poet, a musician, and an artist; a beautiful soul and a beautiful character. Look up his works, then go on and read his life, and you will find he did some marvelous things for English literature; and I am sorry to say that after I gave a lecture on him last year at the women's city club in one of our largest cities, one charming woman came up and said: "Mr. Kelly, I have enjoyed meeting your friend so much. I had never heard of him." Read more poetry, and by that means give a stimulus to the real art of diction in singing.

Vocal Problems Encountered in High School Glee Clubs and Choruses and How to Meet Them

MABEL S. SPIZZY, *Muskogee, Oklahoma*

The child who has grown old is in possession of the blest traditions and memories of his childhood. If the foundations of these have been for constructive growth, he enjoys a legacy whose worth increases with the years and whose meaning unfolds to him with life.

In our high school glee clubs and choruses we are training the boys and girls, who come to us daily, not particularly to make a living, but much more important, in the ability to make a life.

This leads to a question I have had in mind for some time: "Are we doing as much as we can to prepare our young folks to take their respective places in the community, with an understanding of how to use their voices in the proper manner?" This style is that known as "bel canto."

Perhaps there is a question as to whether we are giving the pupils the necessary stimulus that will enable them to seek earnestly associations with the musically inclined in the community? Is a love for the beauty and significance of music being created in them? In other words, will the standard and quality of music in our community be raised when these young folks leave the high school portals? If the results of our work do not reach the homes we are a failure in our chosen field.

Although preparation for music work in the community begins in the kindergarten and continues through the grades, the final preparation is made in our greatest musical organizations, the glee clubs and choruses. I term these organizations the greatest. The beautiful vocal music they make is the greatest motive you can place before them to inspire effort. If the "bel canto" style is employed, because of results from this, the pupils will radiate inspiration. To prove this, I wish to sight an example at Central High School, Muskogee, Oklahoma, where, at eight o'clock three mornings a week, a girls' chorus of ninety-five voices, a boys' glee club of forty-two voices, and a girls' glee club of thirty-two voices meet. At this same time, in different parts of the building, are meeting the band of forty-two members and the orchestra of thirty-three members. During regular curricular hours nine hundred pupils meet at regular periods for regular chorus classes, for appreciation and harmony. They are given credit for this work, two years of high school music being required for graduation. These pupils are taught nothing but "bel canto" singing. The

results are not perfect, however; the seed has been sown, and posterity will realize the ultimate manifestation.

Since in average glee clubs there is only about twenty-five per cent native ability, the music supervisor has to face unflinchingly the truth that the results suggest can be accomplished only by hard work. The preparation to the actual solution involves four great problems, which are: (1) Testing of voices, (2) Elimination of voices, (3) Arranging of voices, (4) Final combination of voices. Plus work and more work.

Process of Testing Voices for Girls' Glee Club

The interest that you, as supervisor, inspire in the pupils the first day they come to you greatly determines the enthusiasm they have for their work and the mobility of the club, as a whole, in your hands. If you are not afraid to let your personality be felt and let the human touch come in, you will early see the bud of true enthusiasm.

Many of you will, no doubt, remember your first voice lesson, when, with knees shaking and voice trembling, you went to the studio of your prospective teacher. If your instructor sang for you, how much more at ease you felt. The same condition is true when a girl comes to you for voice testing. This is, perhaps, a little theory on my part, but it works. After she has listened to a song, humorous or familiar, you will find that she will sing the scales and "America" in the several different keys with the same ease as she sings in her home. While she is doing this you are getting her actual range and the natural quality of her voice without her being aware of the fact that she is being tested. You are working, but she thinks you are still playing; hence, she is as clay in your hands. Moreover, you have become acquainted with her and she with you.

Now that you have tested each voice separately by the scales in the several keys to determine the range of voice and by the singing of "America" in several keys to determine the quality of tone, record these results, for upon them depends the elimination and combination to secure a well-balance glee club.

The quality of voices will determine how many voices should sing on each part to secure balance, but usually this is best insured by having seven of the highest quality for first soprano; nine not so light, and whose range is not so high, for second soprano; nine of the heavier quality for first alto, and seven of lower range for second alto. When dealing with lower classmen, however, you will find the voices constantly changing, and you, as a conscientious supervisor, should be interested in the individual progress of your pupils and be quick to discern the symptoms of uneven balance.

I have in mind a little girl in the freshman year who came to me for testing. Her range was from g below one-line c to two-line b. The tone quality for a high school pupil was beautiful and far above the average. The high tones were light and crisp, while the low tones were round and of velvet quality. Although at first she was given first alto part, later she was tried on second soprano, and in turn first soprano, because her quality was heavier, however, than a true light soprano. She was not kept on that part for long.

These changes were made for a purpose. Her voice was young and immature. She must keep her range. She could not be limited to a certain part, because in such unusual cases a supervisor cannot take the responsibility of limiting a child's possibilities.

After you have tested the voices and assigned parts to be sung, only several rehearsals will prove that these voices are placed on the correct part. Although you have used the best judgment in selecting these voices and arranging parts, the old adage that there is always ten per cent error may hold good here. I am thinking now of a senior who was chosen for first soprano part. As rehearsals progressed this particular voice was claiming attention because of non-blending quality. Partly against her will, she was asked to take the second soprano part. Here her voice blended so perfectly that she recognized this fact and was happy to remain there.

After you have taken a census and arranged the native ability in your club, you are brought face to face with the problem of developing it.

The efficiency with which this is done tests the creative powers of any supervisor. Anyone with a degree of enthusiasm can get a group to sing, but the ear of a true artist is as sensitive to the tone quality of a group as to the tone quality of an individual.

To secure tone quality in a group, you must observe carefully the habits of each individual that tend to make or mar the quality.

Disuse of Facial Muscles in Singing

Constriction of facial muscles is always a sign of a forced, bad tone. It is surprising how many people really endeavor to sing with their teeth and lips very nearly closed. The result of this is, of course, a closed, throaty tone, with no resonance or carrying quality, and your imagination is your only guide as to what they are singing about.

It is impossible to have a constricted face and a perfectly relaxed one. If you have to face this difficulty, the following may prove beneficial: Have the club sing a familiar song, a state song or folk song; you will note that the first time this will no doubt be sung, as intimated, with a closed, throaty tone caused by the position of the mouth of the singers. Have them read the words in an exaggerated manner, the way in which they sang. To give an illustrated example is worth one hundred precepts. It is the best cure. The next consecutive step is to read the words as you would read for a deaf person. Exaggerate the use of the muscles around the lips to form the consonants and vowels. Sing, then, with these two points in mind, open mouth and relaxed facial muscles.

The results of the first working out of the problems will excite the pupils and yourself to greater effort and thought on this particular phase of the subject.

Tone Quality

In aiming for the three B's in tonal quality—balance, blend, bel canto—let us now consider blend and bel canto. To obtain this, divide the membership into three parts; assign notes of the tonic chord, fundamental position, use the full chord and attack softly, then increase the tone to a slight crescendo and gradually diminish. While holding the diminuendo throw the tone high, after which, with lips partly closed, sustain this tone, letting it gradually die away on the breath. If this tone is properly placed, as indicated, it will carry and live until release is anticipated.

"To," "ta," "mi," and "me" are very good vowels for this drill, as the "t's" and "m's" place the tone forward.

Another exercise for blending and also for loosening the muscles around the lips and face, as well as for helping articulation, is taken from the Hay-

wood Course. This exercise is used in chord formation with the vowels "no," "ne," "nu," "ni," "na." It is best to take this exercise through three times pianissimo, graduating into a crescendo, which, in turn, decreases into an elegant diminuendo, releasing the tone only after having thrown it.

This is also splendid for breath control and steadying of tone. Much emphasis must be placed upon pure diction. The finest way to a fine tone is through fine pronunciation. No one example can solve the individual problems confronted by each of you. Each example must be altered and presented to suit the needs of the situation. No one example is adequate until it has awakened some unconscious condition.

If you study to gain a pure melody and crisp, pure attack, also perfect pitch, you will have the same quality of tone through the entire crescendo. A splendid exercise to keep the vowels pure is to sing the arpeggio with the words dirth, bird, mirth, earth, being careful to lower the chin and to maintain the vowel unchanged through the arpeggio. When two vowels appear together, the first one is held.

If ever my soprano voices sing off pitch—for once in a while they are inclined to sharp, a condition due to tense muscles—they are asked to sing the particular phrase that is troublesome while they are moving their heads from shoulder to shoulder in a perfectly relaxed condition.

Voices may be technically correct and yet the singing, as a whole, may be without inspiration, due to the lack of imagination. For instance, "Hail to the Dawning" would not be sung in the same manner as "A mysterious, mournful sighing." You must awaken the imagination in the girls in order to get them to live their songs.

Dudley Buck's "Invocation," in three parts for women's voices, is especially lovely on which to work out the problems of crisp attack, pure melody, pianissimo, crescendo, staccato, and the changing moods. "Day is at Last Departing," a three-part arrangement for women's voices, by Raff, is an excellent number to gain pure melody, sustained pianissimo, and clear pronunciation. A great test for bel canto is to sing unaccompanied with perfect pitch and clear, distinct pronunciation.

The problems relating to the girls' glee club apply also to the boys' glee club, inasmuch as organization, tone quality, diction, and imagination must be carefully worked out.

When you test the boys' voices, the quality and range of these voices must be taken into account just the same as in the girls' organization. The high liquid quality is used for tenor; the high quality, not so light, for second tenor; the heavier middle range for baritone; the deep, low quality for bass.

If a large glee club is maintained it is unusual to find enough light tenors to balance the voices in four-part work. The different parts of the chosen selections will have to be altered or transposed or three-part selections used instead. If the parts cannot be rearranged successfully, I am, personally, in favor of the three-part arrangement.

Much depends upon the type of selection of music for male voices. The psychology of the situation leads one to believe that a humorous song is the best type on which to start rehearsals. This may be preceded by some unison work.

The tendency to sing tones that are too heavy, with the unconscious idea that such sounds produce better effects, should be done away with from the start.

We have no honest right to expect mature results in tonal quality from pupils of high school age. If this inclination has not been remedied in the grades it must be done immediately with tactfulness. The results of the bel canto will inspire greater effort on the part of the pupils when the results are realized. Loud singing and loud speaking, as well as undue shouting, must be strongly opposed at all times to preserve the tone quality.

One of the greatest shortcomings in boys' work is a tendency to sing off pitch. There may be two causes for this, or just one of two causes. It may be due to defective mental ear, or, most usually the cause, to incorrect tone production. If the essentials and fundamentals of correct tone work are properly given in the grades, if they are taught to listen to the waves of their tone, then, in high school, the above stated fault would be in the minority of cases instead of a majority.

The boys should be made to feel that an earnest, unaffected manner of singing, combined with ease and brilliancy, should be sought after, and correct tonal ideas can be established through group work in an advantageous way. Until the boys' voices are settled, however, it is very difficult for them at all times to place mentally their tones; nevertheless, this change should be short-lived and easily overcome.

With the aid of one true voice used as an audible example, each boy may listen and try, individually, to place his tone as the other is placed; the correct quality may be obtained in the same manner as was suggested for the girls. Aim for relaxed facial muscles, voices placed forward, tone bel canto, perfect pitch, perfect pronunciation, pure articulation and enunciation.

Remember that the boys and girls are our laboratories. We should not be afraid to try new things. If the ideas work, accept them; if not, cast them aside. We, as do the children, learn to do by doing, and the loyalty, devotion, and romance we put into our work is a multiplier of our other equipment for it.

Chorus

In a chorus of twenty voices, the following combinations, seven sopranos, five basses, five altos, and three tenors, make for good balance. With this organization, let us work for blend, bel canto, and balance, as we have previously done in the glee clubs. (With the higher voices beware of the tightening of the glottis.) For perfectly relaxed quality of tone, see that no tones are forced. Test again by rotating the head back and forth from shoulder to shoulder while singing, and remember, too, that the finest way to a fine tone is through fine pronunciation. We are told that in the days of the ancients the women pinched their throats to secure a high, shrill tone. Some of these girls resemble the ancients when it comes to the quality of tone used. The only thing needed to remedy this situation is to give them an illuminating example of just how they sound. Their decisions to the quality of tone they wish to use will then not favor the ancients.

Work for pianissimo effects; the fortissimo will take care of itself if the pianissimo is an elegant one.

Various thoughts entail different expression, for instance the thought of mysticism is gained by using a veiled tone, that is, the tone covered by plenty of breath.

In mixed chorus blend and pitch of voices are the greatest problems and these will be overcome only by regular systematic work, always keeping in mind blend, *bel canto* and balance.

In accordance with the belief that American voices are not musical will you not agree with me that the Music Supervisor is a missionary in the cause of music today? We must direct our energies in attempting to send out American citizens who understand tone quality and who have imaginations to enliven it. We must enable the masses to soon understand our purpose and our standard for singing. To do this let us work for required music in our high schools. It will then be our privilege to send these American voices out into the world singing. In the choruses we soon reach the masses and, in that way we can help with our music to keep alive the courageous optimism, the keynote, of the American people of today. With this work keep *bel canto* always in mind. We must know first what we want, what we will do with it when we get it, then let's get it.

Beyond the Horizon

LYRAVINE VOTAW, *Bush Conservatory of Music, Chicago, Illinois*

In a recent semester examination given to a normal class preparing for school music supervision, I asked this question: "Why did you choose this vocation of Music Supervisor?" The answers were most enlightening. Several referred to their own high school music periods as so interesting that it gave them a desire to specialize in that work. Another, on the contrary, said she always hated the music hour, that the pupils thought it an easy way of getting out of hard work and receiving their credit, that she had a teacher of music whom none of the pupils liked, that she realized there must be a better way of teaching and wanted to learn it. Two contrasting influences to be sure, but they attained the same result. Moral: If you cannot be a *very good* teacher of music, be a *very bad* one.

These answers were really the cue for my subject, and for what I may bring you as thoughts to urge strongly the fact that we are building in high school not so much for present enjoyment as for future usefulness. The "Beyond the Horizon" part of our work is of greatest importance.

For the majority of our high school choruses and glee clubs, music does become a very real part of their being, in the active present; can we say as much of the lasting effect upon their lives in their devotion to it afterwards? The use which the pupil makes of his musical education after he leaves high school is really the truest test of its value. The remote test is always the keener test.

When we find some of our High School boys "following up" in such College Clubs as we heard from Oberlin Monday evening in their fine program, it certainly must be soul satisfying to the Music Instructor of their High School days.

If the student going from our classes to college, delves more deeply into the musical riches along with his scholastic studies, or if he elects to specialize in music as a profession, we feel that these types have found eternal values in what

we have given them. What about the 88 per cent who are stationed in business or home?

Most graduates from our high schools wonder what is beyond the horizon. For some, the rainbow seems to band it, with its pot of gold, and they with eagerness go in search. The flappers may dream of no study evenings, to interfere with theatre or dance; the home girl may dream of a palace in which she is queen, "be it ever so humble," (a kitchenette apartment perhaps).

The boys see visions of the great commercial world, with "success" written in large letters for them; or the political world of honor or disgrace; or perhaps the professional world of letters or medicine, or electrical invention. Of one thing we are sure—that they dream. They dream much more fantastic dreams in high school than in college. I wish we had more time to hear of their dreams and enter into them more fully. We would find it worth while, for we might help to shape these dreams and help to see that they are realized.

There is no doubt in the world that the high school music instructor gets nearest to the emotional, the heart life of the pupils. It is therefore true that the professional influence of the high school teacher of music is the strongest of any influence in shaping the lives of those under his direction as well as greatest in the minute way in which he touches the pulse of the community.

Especially is this true in the smaller cities, where one comes into closer contact with civic organizations—Parent-Teachers association, Chamber of Commerce, Rotary Club, Women's City Club, and others, where one becomes better acquainted with the parents and can make them realize one's ideals and the standards for which one is striving. We cannot afford either for their good or for the good of the school music, to ignore these organizations. It strengthens our own confidence in our work and gains untold good. I know of one supervisor and there are hundreds of others, who have put orchestral instruments galore and several hundred dollars worth of phonographs and records into her schools through her intimate connection with these very organizations. This same teacher has also had choir directors in the city, tell her how much she has enlivened their choirs, by sending them young people who like to sing and who can read music.

Psychologically, singing is the most perfect medium of self expression. One high school boy said he enjoyed the chorus hour because when so many were singing, he could sing and sing and no one knew it.

Precisely the same feeling that Newton T. Baker mentioned having when he said he dared sing only with the rumble of the wheels on a train. Everyone has to a greater or less extent, this desire of *vocal* musical expression.

And the fact that a chorus can accommodate so large a number is a *great* advantage that *it* has over the orchestra. The orchestra *must* necessarily be limited in number. Where seventy-five may find expression in orchestral playing, five hundred to a thousand may sing out their hearts in a chorus.

I believe in giving the especially gifted pupil extra opportunities for musical development, but I most heartily believe and am increasingly sure that we must give the mass opportunity for vocal expression. This should not be elective. We should take it for granted that every *one* of our pupils will sing—no matter how imperfectly and while this general chorus may never be given public appearance as finished products—that is not the aim, but let them "sing

and sing." It is as contagious as small-pox, and as Mr. Farnsworth says, "It is a matter of propinquity."

If we do not love, ourselves, to sing, I can imagine it may be difficult to inspire the pupils with a love for it. When we have only about one-half of the number enrolled in these conferences, in our Conference chorus—it makes me wonder whether some of us really *do* love to sing as much as we believe we love it. It is fine to sit in the audience and hear the concert, perhaps—I never tried it myself, but I believe it is lots more fun to sing. Everyone in the Conference who is not playing in the orchestra should be in the chorus if we deserve to hold the positions we are filling.

A well-known Chicago principal who is the head of one of our largest high schools with an attendance of over three thousand, said, "We cannot do without our regular chorus periods they make for school spirit and unity of effort." Plenty of opportunity for regular chorus singing and a large representation in public performances are a real necessity in the music department.

Music appreciation is one of the greatest things we have added to our department and is doing worlds of good, but the greatest good it can possibly do is to *make not* better listeners, but better singers. Do you believe that?

No amount of effort or time which we spend in musical appreciation or listening lessons or music memory contests can ever do as much for the high school pupils as their own vocal expression in chorus or glee club. Have you thought that if the appreciation of music means the intelligent listener as it does; that one really learns best to listen by singing? Test that out and see if it is true. Some one has suggested that the good Book has placed singing above listening when it says, "Be ye doers of the word, and not hearers only."

High school years are the time for forming ideals of all kinds. The students' ideals of good choral music are formed then. What material shall we expect them to sing? I would say the very best that is within their vocal ability and that is not very definite. Some teachers interpret it to mean oratorio. Very well, if within the vocal capabilities; but I have heard high school choruses rehearsing oratorio with the weak tenor section augmented by girl altos who were doing their level best to sing E below middle C. Atrocious, and death to the vocal apparatus! That would of necessity demand a downward pressure upon the larynx. No wonder the voice teachers of our country decry music in the public schools if we thus ruin all possibility of vocal perfection in later development.

The preservation of the voice should be one of our primary interests in high school music if we wish to gain among voice teachers at large the reputation we should have. We can give the heroic type of music and the classic without injuring voices, if we use skill in selection.

Every year a large group of graduates leave our music departments and go beyond our influence—"beyond the horizon"—what then?

There is no doubt an interim of several years when, after completing high school or college, the most absorbing things, whether business or the social whirl seem of greatest interest and importance but the test comes when at the age of 27 or 30 they really settle down to life more in earnest—what *then* comes to the surface as real musical expression, is the test of our success as teachers. With some, there will be sufficient impetus to carry them directly into some musical organizations but with many, the interim seem inevitable.

If we as high school teachers of music gave strong impetus there would be no struggle to keep alive and active twice as many choral organizations as we now have in our cities.

Do the schools outside of our large cities, realize that they are constantly sending to our large cities fully 25 per cent of their products? We want them as well as our own in the city musical life, even though they be "tired business men."

Our city choral organizations are not in the main made up of professional musicians. There must be some, of course, to give it stamina and lasting qualities, but the greater number are business men from all lines of profession and commercial activities and stenographers, grade teachers, nurses, milliners and home-makers.

The Chicago Apollo Club, Mendelssohn Club, Nightingale Chorus and innumerable others are thus composed.

Our Nightingale Chorus is composed entirely of nurses from just one hospital and does work of such high standard that it can fill Orchestra Hall for concerts. I have no doubt that their inspiration, their impelling force came from high school chorus and glee club. Impetus, you understand, to carry them into such a body of singers for the mere pleasure of singing.

A large number of young people go directly from high school into some of the city choral clubs. Twenty-five per cent of the special chorus of 100 from one high school alone are members of the Apollo Club.

There is only *one* Chicago Symphony Orchestra and we are exceedingly proud of that professional body and all it is doing.

Two dignified high-brow concerts each week, but many others in addition; two popular concerts a month, and two children's concerts a month, where the children and Director Stock talk together like pals.

A fine example of accomplished ideals. However, the number of Symphony Orchestras in our city is growing so rapidly it is difficult to keep track of them. I think of at least six thoroughly recognized orchestras of worth, not to mention the numerous good ones in our movie theatres.

The Civic Orchestra in its third year of existence is proving a marvel to all of us. When it was first organized, one of our well-known critics was in New York at the time and when she told New York critics what we were doing they said "Chicago is crazy, it will never work." But it is working and is producing expert players for many of the first Symphony Orchestras in other large cities as well as our own.

If I am correctly informed, two of them came to the Cleveland Symphony Orchestra which we so thoroughly enjoyed Tuesday evening under the inspired hand of Nikolai Sokaloff. Cleveland is exceedingly fortunate in having such a man at the helm. Our Civic Orchestra is only possible through great musical souls like Frederick Stock and others. Our high school orchestra players cannot enter this organization during their high school course because of rehearsal hours, (they having two-hour rehearsals four times a week and in the morning), but it is open to them when they are beyond the horizon and it is a mighty incentive.

The Chicago High School Music Teachers are starting a big project in which we hope you may find a way to cooperate. The wonderful inspiration of

the children's Orchestra concerts has brought us to the point of seeing how much might be gained by *Civic Opera for Young People*.

What a strength it would be if all our large cities who hear our Civic Opera would urge and demand matinee performances at a reasonable price such as we have for the children's orchestra series. There are many operas which the adolescent should *not* hear, but there are also many they *should* hear.

I believe we could fill our great Auditorium in Chicago for a "Haensel and Gretel" or "Cinderella" performance with eager listeners from our schools. Think what that would mean! Perhaps there will be opportunity for exchange of ideas on this in the discussion.

I am not going to say much about credits allowed in high school for outside music study, but we *must* come to it, I am sure, in order to make it possible for those who wish to study music more seriously after high school years, to remain in high school and complete it. So much has been said about this I am sure I need not say more.

What opportunities in the smaller cities, too, in their orchestras, bands, choral clubs and all the intensely active musical organizations! But there are other reactions exactly as important, perhaps even more important, to the general progress and development of music in our schools.

We are finding greater co-operation in our school boards, Chambers of Commerce, Rotary Clubs and Women's City Clubs, but not uniformly so. Our present high school people will fill these important positions in Civic affairs. Are they going to uphold the musical ideals we are trying to give to them and in turn, a few years hence, be boosters instead of knockers? Will they be school board members with musical sympathy and eagerness toward progress, or will they say, "I got nothing out of the music when I was in school, what is the use of all this expense of salary, materials and orchestral instruments?"

Will they be members of the Chamber of Commerce with strong action toward obtaining good musical talent for lyceum courses and big civic gatherings even if it does mean their names as guarantors, with unselfish service to the community?

Will they fill positions on Committees in city clubs and parent-teacher organizations that will co-operate with the music teacher in carrying out plans?

The paper read at Nashville last spring, by Mrs. Lyons, then President of Federation of Music Clubs, showed us the importance of the general enlightenment of the world outside our schools toward music appreciation. The south is having harder battles to fight at the present time than we in the north—why? because we have had music in our schools longer and more generally than they, and we are beginning to reap the wonderful benefits by having some of our products in the Civic organizations controlling school affairs. That is the whole problem, but it takes generations to do it. May I quote a sentence from her paper? "We have been trying to get our grown people to appreciate good music. In that way, we have been beginning at the wrong end. It is too late after they are out of high school and college to try to teach them."

Our present methods of class instruction in voice, piano and orchestral instruments is doing much toward augmenting the number capable of following up afterward in a vocational way. We are doing something, but not all that is possible to make the way practicable for a young person desiring to become a professional musician to also complete his high school course as he should

while continuing serious music study. This is absolutely essential if we are to produce, as a nation, intellectual musical performers, directors and composers, and I have the *composer* very strongly in mind, as one of the great needs of America.

Some schools are giving opportunity for the creative mind—of which we have all too few, largely because we have not given enough attention to the free expression of such minds. We have pinned them down to figured bass and time schedules so long that they cannot even breathe freely, to say nothing of expressing themselves in their own free musical thought.

In the discussion of this talk, I should very much like suggestions from many as to how this is being developed in your high schools in giving opportunity for the free composition side.

There is much agitation about opera in our language, but I believe merely good translations of operas from other lands will not be as effectual in bringing that to pass, as will good operas written in our own language.

These composers should come from our High Schools. Their freedom of musical thought should be given a place.

We cannot expect the same types of composers or composition as the old countries have produced. Our environments are so different from those in which Bach, Beethoven, Rossini, Verdi, Cesar Franck, or even Massenet or Tschaiikowsky found themselves.

Let us not fight the ultra modern tendencies too severely, for the seriously *unmusical* will not have lasting value, but something will come which will prove immortal.

I have in mind a Chicago artist in oils—who, seven or eight years ago, when he completed his course at the Art Institute, was considered so radical in his “knife daubing” that people looked at his paintings with furrowed brows, so uncouth did they seem. His teachers allowed him to express himself freely and some of his teachers may have been keen enough to foresee the genius and his ultimate success. What if he had been forced to paint just as everyone before him had always painted? That very self expression which is making him one of the greatest of this day would have been stifled and killed. He is now acclaimed and recognized by the best art critics in the world and his paintings are selling as high as one thousand dollars a piece. He searched for the truth and found it.

The future is in our hands. Let us keep our balance in the school music courses if we wish proper balance later. Surely the chorus and glee club are the large generalizing forces. They are the oldest organizations but I believe they are still the most important to the largest number concerned, especially in our view beyond the horizon.

Ideals Underlying Selection of Operettas and Cantatas

M. TERESA ARMITAGE, *Chicago, Illinois*

The keynote of all ideals is sincerity. Where we are attuned to this keynote the ideals flow from within, outward and we are no longer dependent upon the crutches that so faithfully though uninspirationally, serve us professionally.

In selecting operettas and cantatas, the consideration is mainly not so much the effect to be produced in performance nor that of pleasing those whose standards are not as high as our own, as elevating the standard, and building character.

The reason that music is one of the best means to be used in the building of character, and especially so through operettas and cantatas, is because music functions through feeling and not primarily the intellect and we know that the things which remain with us most strongly are not the things that are taught through the intellect but are those which come through the sense impressions left on the sub-conscious mind by the mental and moral atmosphere in which we develop.

Subjects taught to children which make the strongest appeal, are those that the Greeks made the foundation of all education, rhythm through dancing, song and poetry. Everything acts in and through rhythm, and through music education we find the earliest and easiest means whereby a child may become sensitive to higher rhythms.

Through operettas and cantatas may be expressed all phases and qualities of life, courage, health, patriotism, the work-a-day world and the world of dreams, joy, reverence, sincerity, friendship and true refinement which comes from a constant effort to express the ideal. The plain, the ordinary and the usual, may be extolled and glorified through the speech, the song and action of operetta. We may through this means become an expression of nature in her moods of youth, fragrance and joy as we may also sense the soul of nature—the sky with its varying colors and hues—the trees standing stately against the horizon or the lofty mountains reflecting the beauty and splendor of form, the mighty waters, the pearly streams sparkling over pebbled lanes, so full of musical harmonies, the breezes that kiss the eager waves as they caress the shore, the cloud that floats into the misty mysterious horizon. The essence of all these and more, is found concentrated in our being, and needs but the right vibratory touch to unfold. Through the imagination, and upon gossamer wings of fancy, we may soar to limitless heights, there to find beauty, happiness, romance waiting to float down into the hearts and minds of aspiring humanity to be created into art forms through painting, poetry, music and the dance.

Education today is built too much upon the externals of life—things that are done or not done—for example the constant drawing attention of childhood to clean face and hands—good manners, lifting of hats, etc., all good, important and essential requisities, but more in the letter than in the spirit of the Educational law. Through music the process is reversed and goes deeper. It deals with innermost feelings and helps to form ideals which lead to right action.

In this way youth learns through the process of refined feeling that character is built from the inner world and not the external. In selecting operettas and cantatas we often lose sight of the power within our hands through this medium in considering the element of entertainment only. Vigor, mental and

physical and capacity for enjoyment of life, are manifestations of vital force. Music is a means to increase the inflow and distribution of this vital force, and must be considered both physiologically and psychologically.

Life from the "Word" made manifest through all phases is vibration.

There is a musical therapy which is strictly in accordance with the laws of living chemistry; hence music should be understood scientifically. This is an enormous subject and time is too short to develop its importance, but the music of tomorrow will be recognized and used as one of the greatest of therapeutic agencies. When the musician has mastered the knowledge of the scientist concerning tone, color and element in vibration, then indeed will be realized the truth uttered by Beethoven, "Music is a higher revelation than Wisdom and Philosophy."

In music is found an immediate representation of the activity of feeling. Feeling is the soul of music. Expressions of joy, courage, patriotism, honor, virtue, build spiritual forces. Those expressing sentimentality, sensuousness, fear, gloom, depression, weakness, cruelty, minimize spiritual forces. Today through vicious influences this is seen on all sides, as for example, the seething, swarming masses of elemental humanity demanding the satisfaction of a basic hunger through music in the popular places of entertainment.

What a commentary on the failure of teacher, parent, clergy and nation in not providing a means of proper, natural and healthy expression in the life of feeling in youth. Had the signs of the times been read, this need could have been supplied and the demand met through legitimate forms of the song and dance when rag-time lifted its sinister head to beguile the feet and senses.

Youth drifted into the jaws of jazz without a restraining hand. The great art of music had been doled out in performance through individuals while no effort was made to meet the growing artistic demands of the masses.

The jazz craze is a perfectly normal re-action from an attempt at forcing intellectual music upon youth. Jazz can be made wholesome and tolerable by the musician, who is the logical one, to purify the atmosphere where youth assembles in thousands and tens of thousands nightly to satisfy an abnormal perverted pleasure sense. We need the help of composers who will write music to satisfy the feelings of youth through rhythm and tone and who can gradually lead through stages of musical growth from perverted sense pleasure to soul pleasure; from hectic, exotic abnormal expression, to healthy innocent, normal expression.

There are some practical points in selecting operettas and cantatas that might be noted.

Is the music good?

Have the lyrics the distinguishing marks of good literature?

Does the work as a whole appeal to the imagination?

Is it ethical?

Has it true dramatic value?

Has it a basis of truth?

Has it inspiration?

If humorous is it of the right sort? Humor is an important element. There cannot be too many of this type. Humor is impersonal. It clarifies the "mind's atmosphere." It frees and invigorates.

Has it the spirit of joy. Joy is the tonic needed in every nook and cranny of life. Joy is life itself. It vitalizes and strengthens. Joy is to the blood what sunshine is to the atmosphere. It is the all embracing, life giving, health building mood. It moves the nerves to the cosmic rhythm and sings in every fibre of being. Where joy prevades there can be no pain, sorrow, sickness or weariness. There is no medicine like it and its curative properties act like magic.

This is no idle fancy of an enthusiast but clear, cold facts, demonstrated in the laboratory of life.

There is a larger form from which the operetta had its origin that has not lived up to the high estate for which it was created—grand opera.

Grand Opera is too often a painful portrayal of the weaknesses of human nature. We are supposed to enjoy librettos that exploit evil passions in the guise of art. Divorced from the libretto the music could be made to serve the great purposes of life.

For a few minutes of real beauty and an occasional glimpse of the higher aspects of human nature we are forced to listen to much that is negative and uninteresting, if not vitiating. The ideals, if any, are clothed in a dress of artificiality. Too often the combination of word, tone and gesture is according to a tradition artificial in its origin and emotion that has not vitality enough to get over the foot lights. The *whole* is artificial and consequently not true art which is always sincere.

The time is here, the opportunity now for the work, of reconstruction and the beginning of a new era for dramatic expression with and through music, and through operettas and cantatas a new spirit may be incorporated into this form of art. A realization of the power of tone, word and rhythm as vehicles for great humanitarian and spiritual truths from this simple beginning is of great import.

The music supervisors of America are the formers of musical taste and music in their hands may become potent for the greatest national good through knowledge of the true nature of music and allegiance to ideals.

There are not yet many operettas of especial worth. A good many are popular but ephemeral in quality. There is much sentimental twaddle and meaningless jingles. Those of worth are well known and appreciated. When the supervisors demand the best in operettas and cantatas, and will be satisfied with no others, the composer and publisher will answer that demand. Supervisors of music have a tremendous power for good at their command, and education of taste for the best, in our future citizens should be considered as a duty imperative.

It should be the dream and effort of every supervisor to hasten the day when the principles underlying constructive education may be found in all forms of music. This is the ideal through sincerity of purpose. Life if sincere would be simple and full of sweet concords, expressing itself in a new octave of tone and color and this expression would lead as Camille Flammarion so beautifully said, to life immense, universal, eternal, unfolding itself in waves of harmony out of the inaccessible horizon of an eternal infinitude.

A Demonstration of the "Universal Teacher" For Orchestra and Band Instruments, and "Graded School Orchestra Series"

T. P. GIDDINGS, *Supervisor of Music, Minneapolis, Minnesota*

J. E. MADDY, *Supervisor of Music, Richmond, Indiana*

This demonstration is to be a duett sort of Moses and Aaron affair. Mr. Maddy furnishes the brains of the combination. He has played in several symphony orchestras, plays all the instruments and everyone knows of the wonderful work he has done with the Richmond High School Orchestra.

Three years ago he asked me to join with him in preparing a violin instruction book. I laughed at the idea for I have a mind wholly untarnished by first hand knowledge of orchestra and band instruments.

However, if I am short on technical knowledge, I know a lot about organizing orchestras, bands and instrumental classes, for we have them galore in Minneapolis and I am prepared to speak feelingly and at great length from a large fund of first hand information of the numerous difficulties the average music supervisor encounters in developing this most important part of his work.

My second reaction to his invitation was one of rage as I thought of the hundreds of violin players (and nothing much else), already in my numerous orchestras. My conscience would not allow me to do anything to help swell the disgraceful number of violin players already loose in an unbalanced orchestral world.

Later we decided to pool our knowledge and get up something more than a violin book, something that would give every instrument an equal chance and make the building of well balanced orchestras easier.

We have modestly named the result of our work "The Universal Teacher of Orchestra and Band Instruments," and it is published by C. G. Conn, Limited, of Elkhart, Indiana.

It consists of fourteen students' books arranged so that all the instruments are cared for. A teachers' book, "Building the School Orchestra," by Dean Raymond N. Carr of Des Moines University, with additional chapters by J. E. Maddy and T. P. Giddings, tells how to use the material and how to organize and carry on the various classes, bands and orchestras. A teacher with a very limited knowledge can teach all the instruments successfully with the help of this book.

A pupil wants to make music rather than learn an instrument. Pedagogy and his own inclination both say, let him play familiar music at first. Familiar music means songs, so the "Universal Teacher" begins with very simple, familiar songs, some of these are very childish, for small children will play them. Older pupils may skip them, if desired.

The songs are carefully selected and graded as to range and key to suit the capacities of the different instruments at the various stages of the pupils' development.

There are eighty-eight songs in the Universal Teacher, half of which are played in unison and the other half may be played in parts by any combination of three or more string or wind instruments, like or unlike, with equal effectiveness.

The pupil's singing checks up on the music his instrument makes and he learns to play in a surprisingly short time for he picks up his technical knowledge as he sees the need of it.

The pictures and directions in the books are a guide to the pupil. Parents can also read these directions and with the aid of the pictures intelligently supervise home practice.

All the strings are gathered into one class. All the winds into another. The percussion instruments are taken care of later. The reason for this arrangement will be shown as the different points are illustrated by Mr. Maddy with the help of these players from the Cleveland high schools who have so kindly consented to assist us.

We think we have solved many problems for both the supervisor and the private teacher for this course is just as good for the private teacher as for the class teacher.

Mr. Maddy will begin by illustrating the first few lessons for the string class.

The pupil must first learn to hold his instrument in the proper way.
(Position drill).

Next he must learn to tune his instrument. Mr. Maddy has devised a very simple tuning plan that the pupil can easily learn and use in his home practice. This at once removes the reason for one of the principal criticisms justly leveled at teachers who so often allow their pupils to practice on untuned instruments.

(Tuning drill).

These drills are practiced at every lesson until they become habits. They are then discontinued to be resumed only as necessity arises.

All the mechanical details of these lessons are reduced to a routine. This saves time in many ways. Knowing just what to do the pupils carry on the lesson without help from the teacher.

Routine makes the large class effective as the teacher can spend all his time going around among the pupils and correcting individual mistakes. Up to a certain point the larger the class the better as there is the enthusiasm of numbers. From twelve to twenty is a good number. An expert teacher will be able to handle more. In fact I sat on the side lines last summer and watched Mr. Maddy teach forty-five beginners on all the wind instruments in one class. He also taught a similar group of beginners on the stringed instruments. To be sure these were grown people who could read music but none of them had ever touched one of these instruments before. He also made them change instruments every week. At the end of the six weeks they played effectively in public some of the pieces these combined classes will play at the end of this demonstration.

If grown people can be taught in such large numbers it stands to reason that at least half as many children can be handled by one who knows how. It is only when the teaching of instrumental music becomes as cheap and effective as the teaching of other branches that it will take its rightful place in the scheme of education.

To begin playing. The pupils sing the song to convince the teacher that they are familiar with it. They then find Do on their instruments and proceed to play the tune by ear.

(Play "My Violin").

One of the strong points of this course is now apparent. For years a pupil has been able to take cheap class lessons in violin playing and there was plenty of available tunes for him to play. How about the poor kid that took up one

of the other stringed instruments? Few classes, no music. Private lessons. Years of lonely work and no tunes to play even after he had entered an orchestra. The Violins played all the tunes and only "Um-pahs" were left for him. It is no wonder that violins, cellos and basses are either absent or go begging for players, in the schools.

A year ago a prominent supervisor asked me if my conscience did not trouble me when I condemned a child to play the violin. It did but I wouldn't admit it.

As will be seen this music treats them all alike. The bass has a tune as often as the violin.

You are now wondering how the pupil learns to finger and to bow. At first he is allowed to experiment and discover the fingerings and bowings by playing the tunes by ear. Thus he easily acquires technical knowledge as he needs it. Later the music is plainly marked for fingering, bowing, etc.

We try to avoid the unhappy fate of the centipede which comes to so many instrumental pupils whose teachers "teach" instead of allowing the pupil to learn.

"The centipede was happy quite,
Until the frog for fun, said,
Which leg comes after which?
Which wrought him up to such a pitch
He lay distracted in a ditch
Considering how to run."

Individual work should occupy a part of the time of each lesson. Each pupil takes his turn and plays one phrase. If it is right all play it over after him. If he plays it wrong the next one plays it. If the third one is unsuccessful they all play it and then they take up the next phrase.

(Play "In Church" individually.)

There are a number of things that instrumental pupils must learn. The sensible thing is for him to learn them early. Two of these important things are transposing and playing in the different positions.

Like the piano teacher who allows his pupil to play for a long time in the key of "C" the string teacher often allows his pupil to play in the first position too long. Experience has taught us that a pupil can easily learn all the positions of the violin at the same time. Playing in several positions compels the pupil to hold his instrument in the proper position and gives him a logical reason for doing so.

These pupils will now play in different keys and positions though they need not know this. They will simply use another finger to begin with and go ahead. At this point specific directions are found in the pupil's book for properly shifting from one position to another.

Play "In Church" in two keys and two positions).

PART TWO

There are three parts to music: rhythm, melody, and harmony. All are important, and it is hard to separate one from the other. The hardest for the pupil to learn to hear and appreciate is harmony, and it is usually slighted. The pupil who plays a single-toned instrument gets no practice in hearing or making harmony, unless he plays with others. Also, it is far easier for a pupil to learn to play in tune when he plays in harmony with others than when playing alone.

The second part of this course is written in harmony. Each part is complete in itself and each instrument is used in its tune-playing and accompanying capacities. If a pupil learns to make and hear harmony early, there will not be so many jazz-crazy people in the next generation, for the three parts of music will grow up in the right proportion in the minds of pupils.

This simple part playing has a remarkable effect on beginners. It initiates them into the mysteries and beauties of the noblest part of music, harmony, very early in their career.

The next is approximately the tenth lesson, depending upon the progress of the pupil.

(Play "Night" in concert.)

Playing in tune is one of the hardest things a pupil has to learn, and it should be insisted upon in the very beginning. It must be borne in mind that it takes the ear an appreciable time to hear whether a tone is in tune or not, and then a further time for the tone to be changed so as to be in tune. The following devices are very useful:

When a chord is not in tune the teacher taps once. This means that every player holds his tone and changes it as his ear tells him to. Usually, the pupil himself will be able to do this without help from the teacher. If not, the teacher may help in various ways which we need not stop to mention. When the chord is perfect the teacher taps twice and they proceed. Three taps mean stop and try again.

It is very necessary that the teacher have something that will make a sharp noise, loud enough to be heard above the tone of the class and something that he can use instantly, no matter where he is standing.

This tapping and holding chords is a very fine thing for all kinds of concerted work in music.

(Play "Night" and tap.)

Individual work is very profitable and attractive here.

(Play individually in trios.)

You will readily see what a stimulus this kind of work will be to home practice. Pupils will get together in small groups to make harmony, as any three instruments will make it.

Mr. Maddy will now illustrate the work of the wind class.

Tuning first. This is all clearly explained in the teacher's book.

(Tuning.)

(Concert and individual work period.)

Correct breathing is very important for the player of wind instruments and should be taught at the very outset. It is usually left until later, to the detriment of the pupil's ear, for it is very difficult for him to hear the short, detached tones so often heard from wind instruments. Fortunately, the pupil who knows how to sing with a perfectly smooth tone already knows the most difficult part of the breathing required of the wind instrument player. It remains but to have him apply it to his instrument. Mr. Maddy will now give a breathing drill to his players.

Breath drill.

(London Bridge.)

(Three-part individual and instrument.)

PART THREE

At the end of a period of, say, twenty weeks or less, the pupils of these two classes should be combined into an orchestra. They have not learned, in class at least, that one instrument is more important than another. All have been treated alike, and all have played tunes, and all have made harmony.

This plan has been carried out in the first number of the "Graded School Orchestra Series," by J. E. Maddy and T. P. Giddings, published by the Willis Company, and designed to follow the "Universal Teacher." Easy, well-known tunes are used. Harmony is the outstanding feature of this book. Rhythm is very simple and unobtrusive. Melody is pleasing and strong and passed around among all the instruments. The percussion instruments are now added. They are treated very simply and used but little, to avoid the usual undue stressing of the rhythm.

An orchestra player must learn to listen very carefully to the other instruments. In these arrangements, where the tune is liable to be played by any instrument, the music furnishes a powerful motive for keen and intelligent listening.

The violins are divided into three equal sections and the harmony is complete with violins only. The social obloquy of playing "second fiddle" is eliminated, as there "ain't no sich animal."

This book can also be used for band, as the cornets are divided into three equal sections, and the harmony is complete with cornets alone. Adding any instrument to either violins or cornets makes complete harmony.

A piano book is furnished with all the parts cued in. Its use is suggested for the leader rather than for the pianist, especially at rehearsals. Later the piano can be used to supply bass, if that is lacking in the orchestra, which will not be the case if the pupils are brought up on the "Universal Teacher."

(Play several selections. Violins alone; add instruments. Cornets alone; add instruments. Grand finale.)

Bringing up pupils on simple, richly harmonized music that sounds like that will put a nail into the coffin of undue jazz. As you notice, it sounds fine with this array of good players. It sounds surprisingly well with beginners, and they enjoy it hugely.

More books like this are in preparation and they will be graded to take care of orchestras in all stages of development.

Opportunities For Service in the Work of the Committee on Instrumental Affairs

JAY W. FAY, *Supervisor of Instrumental Music, Rochester, New York*

The National Music Supervisors' Conference bears a striking analogy to the federal government of our country. Delegates from the various states and communities come together at regular intervals for the transaction of business which transcends local interests and for the consideration of problems of national importance. The National Conference, however, is at once democratic and representative. Smaller sections of the vast area of the United States, with special interests and a homogeneity of problems, have organized themselves into

state federations and sectional conferences, and from these, as accredited delegates as well as directly from the communities served by them, come supervisors to the National Conference. As we find in the federal government special bodies, both advisory and executive, so the Conference has their parallels in the Board of Directors, the Educational Council, and the state chairmen.

Where the field delimited for the operation of a given organization has grown too large in extent or too complex in constitution, there is always manifested a tendency to differentiate and to specialize. This accounts for the formation of the Eastern and Southern conferences in turn, and for the probability of a Western, soon to be organized. The existence of these sections does not imply any lack of loyalty to the national body, but is merely an inevitable consequence of remoteness on the one hand and of community of interest on the other. The National Conference has a parental obligation toward these sections and will do well to exercise a spirit of tolerance and helpfulness, with due caution to avoid useless duplication of effort. The ultimate result of this organization will be greater efficiency with no loss of unity.

In like manner, in the vast field of public school music so ably served by the Educational Council there has developed in the last few years a special field of increasing importance with problems and interests so distinct that it has been deemed advisable to appoint a special committee to investigate that field and thereby relieve the Educational Council of a phase of its ever-widening activity and enable it to do still more thorough and effective work than ever before. The existence of this committee again is no indication of a lack of confidence in the splendid work of the Educational Council, but an inevitable differentiation of a vast and complex field of operation.

The Standing Committee on Instrumental Affairs is rounding out its first year of existence, and beside the work it has begun, which will be reported at the regular business session, it has been deeply impressed by the large opportunities for service, which not only beckon to it as privileges but often challenge it as serious responsibilities.

The first and most obvious task of the committee has been to take a census of instrumental teachers, and this it has done to the best of its ability. It is now on the point of making a survey of the various phases of instrumental instruction throughout the United States. These two operations, the taking of a census of teachers and the survey of conditions, may be likened to the accumulation of power from which is to be derived an electric current capable of lighting a great city and furnishing motive power to its mills and factories. The opportunities for service before the committee lie largely in the distribution of this light and energy.

In a general way, from the standpoint of instrumental music, we may classify supervisors into two groups, those who are and those who are not engaged in instrumental instruction, either for all or a part of their time. I am almost optimistic enough to describe the latter groups as those who are not *yet* engaged in instrumental activities, because the tide of invasion of bands and orchestras with consistent preparation for them seems to be irresistible. Again, the supervisors who have not yet begun instrumental instruction fall into three classes:

1. Those who do not recognize the value of such instruction in the schools;

2. Those who do appreciate its value but do not know how to proceed to install it; and

3. Those who would like to have such instruction in the school but are blocked by a superintendent who does not admit the contribution of instrumental music to the educational program.

To the supervisors and superintendents who are in darkness the committee can bring the light of a discussion of the educational and social values of instrumental music to the players, the school, and the community. It is an opportunity for service to formulate this statement, have it corroborated by leading educators both in musical and general lines, and see that it reaches the ones who are in need of it. The committee can prove by a priori arguments that instrumental music is valuable, cite statistics to show its development throughout the country, and relate the experience of those places where it has been tried out, as to its effect upon all who are in contact with it. For the supervisor who does not know how to proceed, the committee can describe in detail the procedure of places that have installed instrumental instruction, and analyze the organization of systems that have made a conspicuous success with it.

In the service of supervisors who are already teaching or supervising instrumental music the committee has unlimited opportunities. Everyone of us is confronted with difficulties that range from minor irritations to great and serious problems. In this connection, the function of the committee and its great opportunity for service is to become a clearing house for instrumental problems. This involves several important considerations:

1. The supervisor must be willing to formulate his problem and send it in to the committee. It is obvious that the five members of the committee could spend the balance of their term of office propounding their own problems, which are many and various, and offering solutions in the light of their own experience. This, however, would be an unfortunate procedure and would not compare in helpfulness with the coöperative effort of every music supervisor in the country who has ever had a difficulty and who will send it in for consideration.

2. Those who have solved successfully the problems of class instruction, regularity of orchestra practice, the relation of the school band to the Musicians' Union, and the countless other difficulties that continually beset us must be willing to submit their solutions. The committee is not posing as a corporate physician with a panacea for all the ills that instrumental music is heir to, but wishes to become a public service commission, a clearing house, and as such must receive solutions in order to put them before the supervisors.

3. There rests on the committee the necessity of giving publicity to both problem and solution; that is, it must take up the matter of publication. Several music journals have already opened an instrumental music department, or are ready to do so if they can be guaranteed copy. The committee has studied the advisability of editing and publishing a new journal, "Public School Instrumental Music" (the cost to be covered by advertising), to reach without expense to himself every supervisor whose name has been secured by the recent instrumental census, but also decided that, for the present at least, a strong instrumental department in existing musical journals is the more desirable.

I should like to make this concrete by stating a problem, advancing its solution, and asking you to imagine the discussion placed in the hands of every teacher in the United States who has an orchestra either in the grade or high

school. It has been a constant source of irritation in the Rochester schools to have teachers keep after school a member of the band or orchestra, thereby depriving the organization of his services, keeping from him the benefits to be derived from regular attendance, cheapening the musical organization, and preventing it from having a dignified standing in the eyes of educators. On the other hand, if a boy or girl imposes upon a teacher and defies him openly or indirectly to discipline him because *he* is a member of a band or orchestra rehearsing after school, and consequently immune to the ordinary form of penalty imposed for tardiness or failure to keep up with academic work, an unfortunate situation arises. We have all of us, doubtless, encountered this difficulty in either or both phases, and would like to know how to remove it satisfactorily.

Recently in one of the Rochester high schools the principal issued the following statement, put it before all the teachers in faculty meeting, and later posted it permanently on the bulletin board:

"Attendance of pupils at music classes after 2:20 (the close of school) is compulsory, when they have once joined these classes. The instructors are part of the regular teaching force of the school, and credit toward graduation is given for the work done. No pupil should be required by any teacher to absent himself from any music class to make up any other lesson. However, I wish to know at once where there is evidence that any pupil is making use of such class membership to avoid any other obligation."

Signed by the Principal.

Here is a common problem clearly stated, and a simple but effective solution offered. It only needs further the statement that the solution really operated successfully, which is a matter of record. Simple enough, but how glad I would have been to have been shown long ago the way out of my difficulty instead of groping for years before finding it!

The major problems before instrumental supervisors today are the adequate preparation of teachers and the selection of material, especially for the elementary grades of band and orchestra. The committee has an opportunity to serve the whole teaching fraternity by defining the desirable qualifications of an instrumental supervisor and by encouraging training schools to afford the means of acquiring them. Without the sanction of the committee, and pending the formulation of a definite statement, I am going to indicate what I think a successful instrumental music supervisor should be able to do.

He should play the piano fairly well, and should have besides one other instrument with which he can please the public and win the confidence of musicians in solo performance. I feel that this should be some instrument other than the piano, thereby implying routine training in band or orchestra. He should play satisfactorily one instrument of each group, string, wood, and brass, as well as drums, and be familiar by personal experience with all the others of each group. This gives him a mastery of score and routine that no amount of book study will provide.

Let me illustrate: The French horn parts of Richard Strauss are proverbially difficult, and one might say that he wrote in defiance of the possibilities of the instrument. A friend of mine, an eyewitness, is responsible for this anecdote: At a rehearsal of the London Symphony, Strauss as guest-conductor was having difficulty in getting the first hornist to play a part as he wanted it. At

last, in despair, the player declared the part impossible. "So?" said Strauss. "Gieb mir mal das Horn." Taking a mouthpiece from his vest pocket, he put it in the Englishman's instrument and proceeded to play the part. Such a thing, to be sure, is rare in a symphony orchestra, where one has competent instrumentalists, but is a daily necessity in a school orchestra, composed of boys and girls in the learning stage. I should feel hopelessly incompetent if I could not, without a moment's hesitation, give the correct fingering of a brass or wood-wind part or indicate the bowing of a string passage, and illustrate either by actual performance.

Perhaps you will say that this is an ideal impossible of attainment. Let me give one more illustration, and you will pardon a personal one. I am the proud father of a fourteen-year-old daughter. She has studied piano for five years and is a capable performer. Something over a year ago she became interested in orchestral playing, and now she is an excellent clarinetist, plays French horn like a professional, and is at the moment first cellist in the high school orchestra. Each instrument has been studied under the best teachers obtainable and conscientiously practiced. In other respects, I might add, the young lady is a normal, healthy child, fond of reading and of play, a little above the average in her academic work; in other words, not an eccentricity. What she has been able to do in one year at the age of fourteen any musician can do with a little time and practice.

This is in no wise to be construed as meaning that no other than one with the above qualifications need hope to lead a school orchestra. It merely means that our instrumental music supervisors must be better and better trained and that the above is, in my opinion, an ideal requirement. To this must be added the other musical and academic qualifications, and the fine art of teaching, which can be developed but must to a degree be inborn. With it one may achieve miracles; without it the most thorough preparation makes scholars but not teachers.

The problem of material is serious, but the committee can serve by helping to define, standardize, and suggest to publishers what we want and need. The publishers have shown a wonderful spirit. They are anxious to know what we need, they want to conform to our desires, and they are willing to go any reasonable length to give it to us, as witness the splendid full scores of a recent edition, published at a financial loss, but of very great value to the novice as well as to the experienced orchestra leader.

Dr. Rebmann has published an excellent and finely graded list of material for school orchestras. That list the committee is going to revise, extend to include band material, methods and studies for the various instruments, and graded lists of pieces for outside study of instruments to be accredited by the schools. This will entail long and serious study, and at this time the committee is merely announcing its intentions and, for my present purpose, classifying this phase of activity as an opportunity for service.

I should not be fair if I did not call your attention to the fact that all this service cannot be rendered without putting certain obligations squarely up to you. If we send out a questionnaire, it is not for the purpose of annoying you. It puts the committee to infinitely more trouble and expense to send out, receive returns from, and classify five thousand questionnaires than for you to fill out one, and yet the common experience is to receive one in return for every twenty

that go out. If you approve of the program of the committee, please do three things, without which all programs are vain imaginings:

1. Answer promptly every letter and fill out every questionnaire that comes to you.

2. Send in your problems, fully stated.

3. Contribute your solutions, either at once to problems which you have already faced and solved satisfactorily, or to those which are propounded later.

At this point I cannot refrain from citing an experience of the recent census. Questionnaires sent out to the state of New Jersey brought in, among other replies, one from a small rural community, on which, beside the information called for, was an elaborate statement of the work done under rather unfavorable circumstances, and these words from the supervisor (I quote literally):

"Anyone can start an orchestra who has a good ear, musicianly ability, lots of patience, and is prepared to work night and day outside of schools hours.... Would you like an article describing the making of this orchestra out of practically nothing in the last two years!"

I wrote him a special letter of appreciation and assured him that the world would be glad to hear his story, and that I would guarantee its publication.

The committee has great opportunities for service in the standardization of aims and methods and in the dissemination of information. Not all of this can be done in a year, not even in five years, but the present committee is keenly aware of the great privileges and responsibilities resting upon it, and would like to blaze a trail that others will make into a great and smooth highway, but which, at any rate, is already leading in the right direction and pointing the way to success in this new field of educational endeavor.

The Band as a School and Community Asset

EDGAR B. GORDON, *University of Wisconsin, Madison, Wisconsin*

Because of the rapid growth of instrumental instruction, particularly in the fields of band and orchestra work, it is desirable that an examination be made of the values of such instruction. The large amount of time and the great expenditure of funds indicate a widespread interest in this form of musical work. The high school band is no longer an incidental school enterprise prompted largely by the volunteer services of a high school teacher who happens to have had some band experience, but rather an undertaking which is assigned to a definite place in the school schedule with a daily class period under a trained instructor and with credit allowed for satisfactory work done.

The probabilities are that in a great many instances the school band still is conceived to be merely a "pep-creating" device which is useful primarily in connection with athletic contests and other occasions. To be sure, the school band does contribute, as does no other organization, enthusiasm and a stimulation of spirit, but if that were all it is seriously to be doubted whether there would be a justification for the expenditure of so much time and money.

As a matter of fact, the educational and social values which may be attributed to the school band may also be accredited to the school orchestra and to all forms of choral work.

The rather vague esthetic values which were at one time attributed to music have been replaced by a definitely recognized contribution which music makes in supplying adequate avenues of self-expression which are an essential factor in a properly organized and well-balanced life. We are coming to recognize more and more that human acts are more largely in response to impulses of feeling than they are to preconceived intellectual processes. It is further recognized that instability of emotional life is more often due to a lack of training than it is due to any physiological cause. The problems of adolescence are largely those of emotional maladjustment, and the educator is realizing more and more the values of wholesome outlets for the feelings.

These facts account to a considerable degree for the growing faith of educators in athletics, group social games, glee clubs, bands, and orchestras, for every one of these activities contains an emotional element of a wholesome character which may serve as the outlet for surplus energies and as a means of self-expression.

The appeal that is made by the school band to the average adolescent boy is second only to organized athletics. I am convinced that the first appeal of the band is not so much a musical one as it is what we might term a physiological one. The opportunity afforded to do a strenuous thing—to blow lustily upon a cornet, trombone, or a big double B flat bass—is one which appeals to the physical in the growing boy. He likes to blow hard—he likes to make a great noise, not for any esthetic reasons, surely, but rather because it serves as a sort of an outlet for his energies. Too frequently this is as far as he goes in his band experience, for it takes careful and competent leadership to subdue the blare and blast of a lusty boy and transform it into a round, mellow, perfectly controlled musical tone.

Another factor of equal importance to that of providing normal emotional outlets, and one which is closely related to it, is one which utilizes the group or gang instinct. This instinct is dominant in adolescence, and when properly directed serves to fit the boy and girl to take their place as members of society. The modern secondary school curriculum is developing more and more types of undertakings which offer opportunity for group coöperation. The term project method is heard on all hands, and its virtue lies largely in the fact that there is provided definite objective and that, whenever possible, the work shall be carried on as a group enterprise.

Excessive individuality is held responsible for much of the selfishness which prevails today. The necessity for being able to think, act, and feel collectively, not only as applied to small groups but as applied to world relationships, seems to offer the only solution for many of the social, economic, and political ills which afflict the world today. The tendency, therefore, in American education is to accentuate those things which develop group feeling, coöperative effort, and the spirit of service.

Good citizenship is not best expressed by merely obeying the laws, but rather by a disposition to contribute of one's time and effort for the common weal. I asked the superintendent of schools in one of our larger Wisconsin cities, who has been active in promoting a high school band, what he regarded as the chief value of such an organization, and he replied, "The opportunity which the members of the band have of serving the community is the greatest value." As illustrations, he mentioned the public occasions of a community

character where the band could appear, and likened the services of the individual members to that of members of the council and other civic bodies which are working for the common good. In his estimation, the band offers the most direct and effective expression of good citizenship for boys in their teens. He laid down one important principle: individual members of the band should receive no compensation for their services.

If the band, as a whole, at any time receives a fee, this money is to be used either for the direct benefit of the band or applied to some community project of general interest. It seems to me that the utilization of the earning power of musical groups for the benefit of community enterprises offers one of the most effective and substantial objects for young people in whom we desire to inculcate the spirit of service. I know of one community where the musical groups of the public schools were responsible for raising funds in excess of \$1,000. These funds were utilized in the establishment of a musical reference section in the local public library. The pride which these young people took in this collection of books greatly stimulated their use of them.

This service viewpoint with respect to such organizations suggests a natural corollary to the effect that the primary motive is something other than personal gain. Nothing is more disastrous to the morale of a group than for the members to become individually interested in playing for whatever monetary return they may be able to secure. This immediately gives a vocational turn to their point of view that detracts from interest and robs the work of much of its benefits. There is no single thing of great importance which supervisors of music should combat at all times than the tendency on the part of children acquiring a little musical skill to commercialize it. Most of us are only too well aware of the hopelessness and utter futility of music as a vocation where there is a mediocrity of talent. It is only now and then that superior gifts are discovered which will warrant aspiring to a professional career.

The emphasis which the community music movement has given to the importance of the musical amateur and the desirability of a universal participation in some kind of performance have done much to overcome too great a professionalization of music. The thesis that the musical development of a community is not necessarily measured in terms of the number of professional concerts and artists' recitals which it can support, but rather by the degree to which music is integrated into the lives of the people, is becoming accepted more and more.

This point of view immediately brings into relief the deeper social significances of music. In the growing complexity of modern civilization, it is apparent that social solvents must be found which shall break down the varied elements of which society is composed and assist them in their coalescence. The universal demand for a shorter working day is liberating practically our entire population from excessive hours of toil and making time for the free employment of the energies in ways which the individual chooses. Commercialized amusements have stepped in and stand ready to sell pleasure of all forms to those who desire it. Without attempting to enter into a discussion of the question of the leisure-time occupations, I wish to say that, in my opinion, the education of the future is going to allot more and more time to the training of people for the profitable employment of the leisure hours. Under this regime, music comes into its own and takes a high place in the list of studies.

The training which a boy or girl receives in the playing of an instrument at once becomes a contributing factor to his or her leisure life, and it is a type of activity which may be enjoyed from youth to old age. In a large number of instances, it is quite probable that the actual playing of an instrument may eventually be discontinued; the advantages in the way of a large appreciation of music which comes to the individual who at one time or other has played one is incalculable.

In conclusion, may I state that the great values of the band as a school and community asset are not to be measured so much by those direct benefits which accrue to the individual as to the more significant social results that come from the enlarged conception of education—an education which is seeking to train the social impulses and direct them in channels which shall make for good citizenship.

The "Melody" vs. "Exercise" Method in Violin Class Teaching

DAVID MATTERN, *Rochester, New York*

We, as teachers, all believe in building the foundation before putting on the roof. It would be absurd for me to attempt to disregard "exercises" as fundamental to all advancement. Our whole training as instrumentalists will give testimony to the absolute necessity of technical proficiency. It is the means without which there can be no end. It is the medium which makes interpretation possible. It is our stock in trade.

We all know that the beautiful and musicianly playing of the high school boys and girls which we have been privileged to hear at this convention could not have been possible without the study, in some way, of technical problems.

We are hearing much about singing for the pure joy of it, all unhampered by syllables and notes and key signatures. It must of necessity be another story with the instrumentalist. There is no royal road to Rome for the little fiddler, as he who attempts to teach children to play tunes without the mastery of the mechanics of fingering, bowing and note-reading must inevitably discover. To gain anything worth while in music you must give something worth while. Let me quote from Page's *Theory and Practice of Teaching*: "It is only the quack who will venture to learn his art by the practice of his art." Picking out tunes for the tune's sake is not advancing, and is not what is meant by the melody method of violin class teaching.

However, if we can gain enthusiasm and a hunger to learn, while the pupil is acquiring the necessary technical equipment, are we not tremendously "to the good"? We all know that it is possible to find technical problems in any melody which may be used for practice. The limitations of this procedure are only the limitations of the teacher in his ability to select and arrange his material in such a way that the pupil's course of study proceeds by easy gradations, and is well balanced throughout.

What an opportunity the wise teacher has if he takes advantage of such material! He can make the pupil think for himself. He can make the pupil's practice a fascinating search for the weak points in his own playing. This leads the pupil to be self-critical. It gives him the power to analyze whatever he plays with a view to discovering something in it that will help him. The pupil should be questioned by the teacher as to what problems are involved in

whatever he is studying. He should get the habit of marking with check marks the places where he is technically weak. He will want to perfect these places if they are in a composition that he loves and wishes to master. He should be taught to practice what he does not know, not what he knows already. This will conserve his time and his interest. Emphasis should be placed on bringing the points at the low level up to the highest level of proficiency.

To this end, instead of using pages and pages of dry and uninspiring technical studies in an interminable succession, why not use them as we use logarithms or slide rules or scientific formulae? Let them be for reference. In this way, they become an invaluable asset in correcting faults and hastening progress. Bran muffins and spinach are good for one, but they do not furnish a well-balanced ration to a hungry, healthy boy.

It is quite generally accepted that Sevcik is the greatest teacher of violin technique in the world, yet Sevcik never uses his own studies except as a corrective or a stimulant to higher achievement. The pupil finds where he is weak and is told how to become strong.

Sevcik always gives the pupil the inspiration of working at a great master work. He plays it for the pupil and fires him with a great eagerness to be able to approach his own masterly interpretation. The pupil cannot help but recognize his own limitations, by comparison, and is ready and willing to allow the master to show him how to cut the technical knots that imprison the beauty of the composition. Even the least proficient thus gains his technical mastery through the inspiring study of real music. Pupils cannot fail to see why they must patiently work out the formulae which the master prescribes, for they have had their own inadequacy pitilessly demonstrated to them. Exercises used in this way have a real significance and value to the pupil.

So a pupil may begin by studying perhaps only one shift at a time out of a scale passage or a cadenza. He practices it slowly and softly, up and down, always listening, always critical. Or it may be a single passage of eight or even four notes, but he will practice them in every possible order and with bowing variants until the intonation is perfect and he feels that satisfying sense of facility and confidence which the professional player calls "getting it into the fingers." It makes the pupil glow with his growing consciousness of power. He sees what the technical study is all about and how it is to help him attain the desired goal.

Now let us apply this principle of finding technique in melody to children beginning the violin in classes. What better material can we find than folk melodies, tunes which the children love and are eager to play! The urge is there. Much of the deadening inertia of unwillingness is taken off of the teacher's shoulders. Of course, the teacher must know how to select the material best fitted to the pupil's particular needs. It must of necessity present problems that challenge the pupil's increasing mastery of the instrument, yet always proceed from the known to the unknown. Is it not evident that the problem of intonation becomes greatly lessened if the little beginner must check his own playing of a simple, familiar tune with his own memory of "how it ought to go"? The wise teacher will drill on the scale tones and then encourage the class to sing the melody they are to play until the concept of key is firmly established. The familiar melody then follows; the pupils are simply making use of the scale tones already mastered.

But the use of these folk melodies as teaching material is of no value without careful preliminary preparation. The child's musical aptitude should first be determined through simple tests of rhythm and intonation. The mechanics of playing must be mastered. So, with the violin under the right arm, the little beginner learns to visualize the spacing of the fingers through the aid of a temporary chart posted on the finger-board. He learns to associate the first, second, third, and, later on, the fourth fingers with the pitch and its letter name. He recites the letters as he places the fingers. Then, by simple exercises, he is taught to feel rhythm so keenly that it becomes the very life of his musical experience. Later he learns to recognize the representation of these rhythms and tones in notation as the notes and their various time values are presented.

He next continues all of these activities with the violin in playing position, seeking to gain the necessary independence of finger-action. At first all this is apart from bowing. Many a teacher fails at this point because he does not recognize the necessity of mastering one activity at a time. Not until the left-hand fingers and the bow work freely apart from each other are they allowed to combine. This is recognized as a cardinal principle in good teaching.

Before bowing and fingering are combined the child is given oral dictation in the form of very short diatonic phrases; a familiar tune, if possible. If the phrase begins on a tone other than the open string tone, there is always a preliminary "tuning" of the fingers from the open string diatonically up to the starting tone of the dictated phrase.

The teacher sings or plays the little phrase; the child sings it back to the teacher to a neutral syllable, "loo." After he has this tonal concept, he sings it to you, naming the letters and then the fingers, thus associating them all very clearly.

He may now play them pizzicato. Only when this is in tune may he attempt to use the bow. The introduction of bowing and fingering combined should be without rhythmic complications. After one phrase is learned orally another may be tacked on to it, and then another, until the rote tune is learned. Only after the pupil masters the first, second, and third fingers, combined with the bow on at least one string, should there be any attempt at presenting the written representation of what has been learned. Note-reading is easy if properly kept in the background until this stage is reached.

A great deal of interest can be stimulated in the first attempts at note-reading by what may be called "pointer-tunes." The scale of D major (beginning with the first space below the staff and extending above the octave to E, fourth space) is written on the board or on a portable chart. A clever teacher can easily make up a repertoire of tunes such as "Suwannee River," "Massa's in the Cold, Cold Ground," etc., which the youngsters can play at once by following the teacher's pointer from note to note. They love to guess what the next tune will be. The great value of this preliminary to reading printed notes lies in the fact that the whole class can be definitely controlled—they all play the same note at the same time. They must look away from their fingers. The teacher has also a definite check on their ability to actually read notes. So often we, as teachers, fool ourselves into thinking that we are getting note-reading from our pupils when often the most musical child is not reading at all from the printed page; he is musical enough to play along with the others by ear. The

pointer method shows up this fallacy. It is also extremely useful in drilling on tones which involve the crossing of strings and in the introduction of skips.

It should not be forgotten that the piano is indispensable in this work. The teacher can arrange to play the tune an octave lower with his left hand while he slides the pointer from note to note on the chart or blackboard. At each lesson there should be individual testing of each child's power to play in tune without the aid of the piano, but for concerted work the piano is essential. The teacher's violin is for illustration, not for playing with the class. He will instinctively accommodate his playing to the general average of bad intonation rather than suffer the sound of the painful discrepancy. The piano, on the other hand, is unyielding in pitch and authoritative in leading the class. The difference in tone color makes it distinctive and sharpens the contrast in pitch. It should be played in unison with the violins, adding the octave below as a sort of elementary bass.

The greatest factor outside of intonation is rhythm. The failure of the teacher to develop in the beginner the power to sense rhythm and to know definitely how to count will show up time and again to the painful embarrassment of the pupil when he joins an orchestra or a string quartet. But as this problem is common to all music teaching and has many excellent solutions, this paper will not go into the method of presenting rhythm. Excellent examples of rhythm may be taught through folk melodies.

Individual attention to each pupil must be a requirement at each lesson, but this can and should be given without stopping the rest of the class. The observation of each other's work counts for little with children; they simply do not get it that way. As time is at a premium in class work, all must be kept busy at the same time. Each new point needs sufficient repetition to insure proficiency, but repetition should not be persisted in at the sacrifice of interest. Keeping up the spirit is the great essential. Here again is seen the value of using melodic material for gaining technical ends. The interest is kept constantly fresh and alive.

The stimulus of competition is a legitimate and valuable one. There should be an opportunity for individual testing at every lesson, and the grading should be so elastic that at any time a pupil demonstrates his earnestness and ability to go up higher he should be allowed to do so. Of course, this presupposes a large number of carefully graded classes. In no other way can we keep pace with the private teacher in advancing the ambitious pupil. With small, flexibly graded classes, a little impromptu recital of the melodies learned in class makes a charming finale to each lesson and gives each pupil a chance to show his individuality.

In summing up the whole business, is it not simply the use of common sense that should guide us in prescribing the proper proportion of work and play that will keep Jack from being a dull fiddler? Sound and musicianly teaching has always been based on "the golden mean" between the use of tunes and technique, and it will undoubtedly continue to be so. It should be our chief concern to see to it that we are developing musicians and not merely instrumentalists, for what does it profit a man if he gain the whole world of technique but has no real understanding or love for music in his soul?

Violin Class Teaching; In Favor of the Pure Exercise Method

GUY BOOTH, *Teacher of Violin Classes, Public Schools, Cleveland, Ohio*

In discussing methods in class teaching of violin among those who are interested or active in it, I feel that theorizing alone is not wanted, but substantial and substantiated reasons why this or that practice is best for ultimate worthwhile results.

Let me say, then, in presenting my statements in favor of the pure exercise method, that my beliefs and conclusions have been crystallized from my experiences in the Saturday morning music schools conducted in our East and West Technical High Schools in the past two years and from the light that several more years of private teaching has been able to throw on the subject.

My first contact with the problem came as a private teacher, when children came to me after, in many cases, years of resultless work in classes around town. Invariably they had some very greatly simplified text-book which in a few lessons, by telling what finger to go down on what string, brought them to the point where they could work out a tune—"America," "Suwannee River," or "Yankee Doodle." From then on their progress had been from one such familiar old tune to another, the children's desire for getting ahead being satisfied with the acquirement of new melodies. But always their left hands positively were terrible, so that it was no wonder that they had no conception of half-tones nor really of true whole-tones. As to bowing, that had been utterly neglected. Rhythm was just as sketchy as the tune. Why? Because, as with all students eagerly awaiting the period when they can play something, when they discovered sounds coming from their violins sketching out "America" or "Suwannee River," so far as they knew there was nothing further to do with the piece. The satisfaction of having been able to at least unearth the melody was so great that the matter of playing it keenly in tune, with some sense of real rhythm and in a violinistic manner, could not be forced to their attention.

Here, of course, both the teacher and text-book were at fault and, after all, not the pupil. The reason for teachers at all is only to bring those most important matters of intonation, rhythm, and proper violin technic to the pupils' attention.

We are using the Mitchell book here in Cleveland, and I say quite frankly that I think it too well interspersed with tunes and folk-songs, nice as they may be. To illustrate: just this last year at West Technical High, after the class had played that lovely Welsh song, "All Through the Night," I criticised the many faulty things that had been done as to left-hand position, bowing, and intonation. One boy listened with eyes wide and consternation in aspect, and burst out with "But we played the tune, Mr. Booth!" Indeed, they had played it, but were so interested in that that the matter of how much more nicely it could have been played with a little more attention to how they did it was hard to bring home to them.

This brings me to my real subject, which is why the pure exercise method is conducive to best and most lasting results in violin teaching.

Music is essentially two things: rhythm and intonation. To these a violinist must add technic of the instrument. These things, most importantly of all, a violin student must inbreed and, up until the time that he appreciates for himself

the necessity of their permeating his whole musical life, he must be led firmly toward these aspects of music.

There is no use—and, I maintain, no necessity—for sugar-coating what, after all, isn't a pill. These before-mentioned fundamentals of violin-playing must be brought to the pupils' attention with exercises so written that they hold the mind to the purpose in view, not by distracting tunes which insist on being played regardless of method. Let the exercises for bowing and left-hand technic come first till the pupil finds some command of the instrument. Then let exercises come which apply this new control to the producing of rhythms. After study of all these necessary things, the pupil will be in such shape that the playing of melodies will be quite simple.

My most happy experiences have been with Laouereux's splendid text-book, which, if you know it, uses the pupils' whole effort on exercises demanding proper position of left hand, bow arm, and clean intonation.

Perhaps, you say, this rather intensive way of going at it will scare the pupil out. I say if the pleasure of hearing things in tune and of acquiring control of the violin be shown to the child by the teacher's own enthusiasm for those things, the child will then get his satisfaction from mastering them. After all, a child thrives on overcoming difficulties, in proving to you that he can do this or that. He seeks most justly the joy of the conquest.

I have in mind a pupil of mine who started with Laouereux's book. He proved very apt and interested, so I looked forward to the time when his technical efforts could be rewarded with some piece. When that time did come the technical skill he had acquired on the instrument gave him ambitions far beyond that attainment and it meant nothing to him. He already could see more alluring things beyond.

As teachers, ours is the responsibility of presenting the task. What we take pleasure in hearing performed, that the pupil will endeavor to perform well for us. If we are interested first of all in proper violin technic, we must use material that when practiced develops that, concentrates the pupils' attention on it. If our zeal makes us demand of our students only perfect results from their practice, they also will be fired and will find pleasure in accomplishing those difficult things that a violinist must.

There is no way of short-cutting the straight and narrow road of diligent and painstaking mental and physical effort which alone can lead us to a worth-while goal. The most of us have traveled that road. The lives of the luminaries in our art are long stories of what might seem to others dreary plodding, but which we know to have been patient and concentrated attention to those things which they knew would bring them to their shining achievements.

Sooner or later there is some steady plugging for students of violin to do. It cannot be sidestepped, nor should we want to sidestep it. Let us show our pupils the joy of the job, and their eventual results will far exceed their original vision.

Fifth Day, Friday, April 13

What is Modern in Music

ERNEST BLOCH, *Director of the Cleveland Institute of Music, Cleveland, Ohio*

The study of the history of art shows that at any period, in a lesser or greater degree, there has been a struggle between partisans of the past and the so-called innovators. Already, at the time of the ancient Greeks there were controversies about the past, the art of the past, and what they called modern.

In about the thirteenth century, after centuries of pure monody, music began timidly to break away from the Gregorian chant in the direction that was to lead slowly to our modern music. A century later, in the midst of that new and extensively developed polyphony, and probably as an expression of the need for contrast, there began to grow up another art which was nothing else but the continuation of the art of the troubadours. This was the *accompanied monody*, which contemporaries of that time boastfully called "*ars nova*," new art. You see that neither the word nor the idea is *new*. And I think that among all the discussions between these two viewpoints, it is good and refreshing to look at the past and convince ourselves that our time is not an exception, but a mere repetition.

Oscar Wilde has said, "Nothing is so dangerous as being too modern. One is apt to grow old-fashioned quite suddenly." One could wish that many contemporary artists, painters, litterateurs, as well as musicians, would think that sentence over. Too many people are carried away by the assertions of critics and artists, who make such radical discrimination between what is modern and what is not, and it is a matter to make one smile when a few of them attribute such exaggerated importance to the whole-tone scale (already, indeed, very old-fashioned today) and ascribe its invention, gratuitously and erroneously, to Debussy, when we find its principle almost systematically developed in Liszt and its germ already in Bach.

Personally, I can hardly make any distinction, any real historical distinction, between what is *modern* and what is not. What seemed modern yesterday seems classical today. I remember how people reacted to Richard Wagner only thirty years ago; how the Prelude of *Tristan*, for instance, sounded to all of us, and how it sounds to us now that we have become accustomed to it—perfectly classical and tame. I remember the terrific struggle against Debussy, only twenty years ago, and the fights I personally had with excellent and cultured musicians, who denied any artistic value to the message of this master, when I tried to convince them that his music was as legitimate and as logically constructed as any other. But prominent critics, still living today, denied him melody, harmony, or rhythm, and accused him of having "*deliberately suppressed*" these essential elements of music.

I can feel, however, perfectly well what is already old-fashioned, and I must confess that I feel it infinitely more about so-called modern productions than about the majority of the living works of the past. It would take too long, and the time is too short, to discuss the very real problems and facts about musical evolution. I will, however, endeavor to give them in a brief outline. Let me say, first, that they are not at all different from the laws of evolution in general.

But we ought to keep in mind first that there is a great difference between art and science. *Science is cumulative*. Every discovery that is made lays an additional stone. The smallest improvement of an obscure research worker may become an invaluable addition in the future. A practical accomplishment, such as the Ford motor car, for example, is due to the tireless efforts of hundreds of people for centuries. Or, again, an apparently slight discovery in the structure of a vegetable cell may revolutionize our whole conception of life.

In art it is not the same. We see that uncultured, uncivilized people achieve very great things in art. The paintings discovered in the Altamira cave, and many others of the prehistoric period, as well as the stone implements of that age, show not only a stupendous mastery of the technique but a very fine and perfect esthetic sense. They are works of art in the highest sense, since they contain all the qualities that are essential in an esthetic work. Many modern artists try to find inspiration among forms and colors and even conceptions of African primitive tribes, and it would be very difficult for us to discriminate and talk of any kind of *superiority* between the arts of the various civilizations, such as ancient Egypt, India, China, and Greece. Chinese and Japanese paintings and ceramics of centuries ago are as living, as perfect, as *modern* as any work of contemporary artists. *There is no such thing in art as progress*. The human soul has not changed, and art is its mirror. As Schopenhauer has said, "Art seems to stop the wheel of Time, and, irrespective of Time or periods, crystallizes a Truth in a perfect Form."

In music I cannot see any *superiority*, from the purely esthetic viewpoint, of a so-called modern work over one of those wonderful melodies of Gregorian chant, save that there are very few modern melodies, taken in themselves, that could stand the test of the comparison. Our art is *different*. That is all.

Why is it different? Why, if the human soul has not changed, have the forms of expression changed so much?

A thought of Gustav LeBon, the great French thinker, may help us to understand. He has said: "La répétition fréquente des mêmes sensations, engendre un effet physiologique qu'on pourrait qualifier loi de lassitude. Elle oblige les êtres sensibles à varier souvent leurs désirs." (In English: The frequent repetition of the same sensations engenders a physiological effect which one may term law of fatigue. This law forces feeling beings frequently to vary their desires.)

But this is only one of the innumerable factors that contribute to the evolution of those modes of expression. As I said, the laws of evolution apply here, and they are, as you know, very intricate. I firmly believe that at the basis of all these laws in the world of the spirit, and as a point of departure, there is not collective action but one individuality. It is undeniable that there is always a *leader* before any movement of the masses. The masses follow; they never create.

But how does it happen that a new individuality is created? Here is the great mystery. Here we dwell in the realm of the imponderable. Here the factors of race, time, environment come into play to help us understand, if not to explain, the miracle of miracles, the genius. What kind of subtle chemistry and what laws of mechanics operate to bring at the right time men like Homer, Phidias, Michael Angelo, Bach, Beethoven, Wagner, Shakespeare, or,

in another world, marvelously great figures like Lincoln or Walt Whitman? This we cannot, no one can, explain. We have to bow in humble reverence and be grateful to Providence that such great lights were given to us to show us the way and the truth amidst the night of our prejudices and errors.

Yet, however great and isolated they all were, they were *men*, all the same; and here you can find the point of contact between the individual and the collective mass. For before they could give they had to live and absorb from their environment. They could not have created if they had been absolutely isolated. But the mystery of their assimilation and most generally *reaction* against their time is still unsolved.

Thus, a strong individuality, with a strong impulse toward expression, always brings an original form of expression, because he is a new man. But this new form does not mean *progress*, in the sense in which we accept that word, though at the time a new man comes, and after the usual struggle, there are always hasty partisans apt to proclaim him the only Messiah. It has always been the same story that every great man and independent thinker, in politics, religion, science, as well as in art, was misunderstood and fought by the masses first, because masses are, by nature, conservative. Then a small group of intelligent people, who began to understand him, grew, accepted his ideas, canonized them, proclaimed them the only truth, as if there had never been one before or after him. And hundreds of books are written about the new creed.

Then come the imitators who copy and repeat him. But every imitation is dead. There is no principle of life in it. As for contemporaries, they very often do not see the difference between the creative genius and the skillful imitator, sometimes more skillful than the genius whom he copies. That is why musicians and critics put on the same plane mediocrity and genius, as they did in the time of Beethoven, Wagner, and do nowadays. Only Time brings some justice and puts things in their proper place.

The so-called new art, called revolutionary first, seems to us finally a perfectly logical consequence of evolution. So it was with Bach, Beethoven, Wagner, Debussy, Strauss, and not only in music but in every realm of thought and in religion and politics. Great musicians were misunderstood, not at all on account of the novelty or modernism of their expression, but on account of the inherent conservatism, that kind of laziness, of the masses, who are always led by formulas more or less well digested, but never by reason or understanding.

If now we try to understand that attitude, of critics or public, against so-called "innovators," we see that it is caused largely by their ignorance of the past, of the real facts of musical history, and that the rebel is judged by one certain accepted standard, the latest one. Thus, it was Beethoven against Wagner, Wagner against Strauss or Debussy, and often a composer's later works condemned in comparison with one of his former works, as, for instance, *Tannhäuser*, which was rejected by even the great musicians of its day, was used as a weapon against *Tristan*, or as Rodin's *Bourgeois of Calais*, after being condemned, was used as a weapon against his *Balsac*. How many forms of real melody have not been condemned under the pretext of *no melody* in this same way. Some knowledge of the evolution of melody from the Gregorian chant would have prevented such a blunder. Bach, Beethoven, Wagner, even Bizet in *Carmen*, were accused by the prominent critics of their time as having no melody.

Of course, forms do change according to needs. Every epoch has a certain tendency, an atmosphere that tunes people's minds and gives the products of the epoch an air of familiarity. Geniuses living at any age either express themselves according to their age or, by contrast, get away from it (as the art of Debussy is a reaction from the exaggerated Wagnerianism), and as nowadays we see the same reaction against the Impressionists. But when the imitators come the new style is abused, repeated *ad nauseum*. People finally get sick of it. The desire for a change comes. This desire and the evolution of ideas bring a new style, or at least a development of art along another direction.

Music is made up of rhythm and sound. These simple elements, combined in thousands of ways, give rise to all styles. At one time it is melody alone, with the rhythm of the words as a framework, as for centuries the Gregorian chant. Then came a vocal polyphonic period, which for centuries supplanted completely the Gregorian chant. In turn came the instrumental period, slowly putting into the background the vocal polyphony. So it is. When a style is abused a reaction follows. Certain epochs are essentially melodic, some polyphonic. Our time, or, if you will, the last twenty-five years, has been an essentially *harmonic and instrumental* period. The preoccupation of composers seems to have turned almost entirely about finding unusual harmonic aggregations of notes or of orchestral combinations. The purely melodic and even rhythmic elements have been neglected or at least minimized. The architectural form, the dynamic effects, have often been sacrificed to such harmonic and instrumental preoccupations. We have been considering modern anything that got away from the diatonism of Mozart, Haydn, or Beethoven, or even Wagner, and that broke away from the regular forms. The ultra-modernists go further. They want to eliminate all feeling of key, or regular rhythm, or diatonic melody.

But all this is not *modern*! Tomorrow it may be, it will be, very old-fashioned, and as always a reaction will follow. Therefore, we must discriminate, and sharply, in the name of good sense and sound judgment, between *the necessities of evolution and sheer arbitrariness*. The former is a living process; the latter is sterile and without justification from the standpoint of art and life.

But, after all, stagnation is the negation, the worst enemy of life. So all attempts, even the crudest, to get away seem to me better than the mere copying of the forms of the past. It is unnecessary to repeat, in weaker way, what has been better told before. What we all need, and ought to know much better than we do, are the riches of the past. Unfortunately, our virtuosi, singers, instrumentalists, and conductors do not help us, in their poor and uniform repertoire, to a knowledge of the full understanding of the masterpieces of all periods, the works of the great geniuses, still as living as ever. We ought to know the Gregorian chant, the masterpieces of Palestrina and of that giant, Orlando de Lasso. We ought to get acquainted with the cantatas of Bach, the greatest source of inspiration to all. We ought to hear regularly Beethoven's *Missa Solemnis* and his last quartets, this imperishable and most modern of all messages ever given to humanity.

Then we might understand that Beauty and Art have no age! That what is sincerely conceived and sincerely written by a great personality will live forever, in spite of the form, melody, or harmony in which it embodies itself. For it is this living, vital element which constitutes the eternally modern in music.

The Daily Lesson Plan

ALICE C. INSKEEP, *Cedar Rapids, Iowa*

Before a great building *is*, that building is a Reality in thought, even before a piece of lumber or a foundation stone has been assembled. Before anything really worth while has materialized, that thing has lived in the mind of its creator as a positive entity.

A real teacher sees things in fruition which apparently are not, and it is his business to bring to the surface the hidden and obscure "seemingly nothing" which will ultimately blossom into a "glorious something." Was it not thus the Great Teacher admonished us? For when he saw the man lame, and halt, and blind, was *that* the man he *really* saw? Did he not look deeper and see the perfect man; the mist which veiled man was dispelled and the real man was revealed.

So the real teacher, as she steps into a schoolroom and sees the expectant faces upturned to her, as a flower instinctively turns to the light, must have within herself that reserve force, that working knowledge which not only knows her subject but also in loving thought recognizes the latent possibilities inherent in each child. In fact, a real teacher's skyline of vision is miles and miles beyond seeming reality and the organization of her working plans are perfected before even apparently started.

What has this to do with a daily lesson plan in the ordinary schoolroom? Just this: before you have a plan, you must have a planner, and that planner is the one who must, in a slang phrase, "put over" that plan, and that planner is the teacher. So first the teacher must have the knowledge and the vision to plan, and then the ability to execute that plan.

Now, if you see a thing hard enough yourself, you can make others see it, too. To make others see it demands on your part systematized thinking, organized questioning ability. How much haphazard, senseless, unthinking, unplanned teaching are we responsible for?

Before we begin to teach we must see that the mind of the child is receptive to the subject presented. Have you ever stepped into a schoolroom to give a music lesson and the children were stupid, or disgruntled, or inattentive, lacking concentration and application? Surely you do not say, "Take your music books, open to page 24; here's your pitch; 1, 2, 3, 4; ready; sing!" What an inspiring, effective lesson hour would ensue! Rather, you give some preliminary work, either an old song, sung briskly, quick response to an ear-training test, or theoretical problems, such as note relationships, rhythmic drill from reviewed measure forms. In fact, you are creating alertness, you are clarifying the atmosphere of any possible staleness, you are demanding quick and animated thinking, you are giving variety. Variety is the spice of life, anyway. You don't like to see me with the same old dress on, made in the same old way, every day, do you?

Why, even when they have a horse race they run the horse round the track several times to warm him up before the race begins. Now our warming-up process is the singing of old songs, quick ear-training, review of rhythmic problems. Review of points developed in yesterday's lesson. We have as a teacher, through systematized thinking and the art of questioning, brought to the child's mind alertness, mental retrospection of previously developed problems, lending

variety in individual recitation, by recalling tonal, rhythmic, and theoretical problems. Our school is awake, they are ready for the race (the point of the lesson).

Now, if your point is pointed enough to create a dent and perchance penetrate the mentality of the student, you clinch this point, after presentation, by the individual summary you are expert enough to discern and deliver.

Hence, in summing up, we have had four points to our general plan:

1. Preliminary.
2. Review.
3. Point of lesson.
4. Summary.

We have kept in mind that a lesson to give all-round development must always remember yesterday's lesson today. That each daily lesson, not to savor of one-sidedness, must contain old songs, tone, time, and theoretical problems. These are used as a means toward enhancing the presentation of today's lesson point, and that when the nail or point is driven in the summary clinches and holds the point presented.

That first, before the summary, before the point of the lesson, before the plan, is the Planner, the teacher, a Real Teacher. Is there anyone who in that Last Great Day should receive a brighter crown, a more royal welcome than that capable earnest, unselfish, inspiring personality, The Real Teacher, be that teacher of any specialized branch or be she a teacher of the grades?

May we who represent music, called by one "The Smile of Education," seek to scatter in every schoolroom the sunshine of its message. May we so keep our faces toward the light which reflects that infinite, all-wise Divine Intelligence, that we may radiate to others its guiding comfort, that they in turn may realize we have touched at least the hem of the garment of its blessing.

Looking toward the light, we are permitted, in part, to radiate that light. "I asked the roses, as they grew richer and lovelier in their hue, 'What made their tints so pure and white?' They answered, 'Looking toward the Light.'"

The Advantages of the Movable DO Over the Fixed DO

DUNCAN MCKENZIE, *Toronto, Canada*

This topic was suggested to me by Mr. Gehrken for the following reason: In this vicinity and in other parts of the state some of the leading musicians are advocating the use of the fixed "do" in our public schools. This controversy was waged very bitterly in England in the time of John Hullah, the famous singing master, who was at that time inspector of music for the British schools. The fixed "do" was proved to be impracticable for schools.

In discussing this, I am not going to argue, because I believe what I am talking, and the majority of people do, but I may say something that will be of value to young teachers who are under the influence of people who will lead them astray for practical school work.

Everything that I say is from the point of view of the teacher. I happen to have had a life-long experience in teaching, as I was trained as a teacher, first of all for ordinary school work, and specialized in music just by sheer force of circumstances.

Sixty years ago John Hullah advocated the use of the fixed "do." That was the continental method of teaching sight singing. It was tried out in the schools in Great Britain. It was used in the schools of the continent. They got results—good results—but it took a long time to get them.

John Curwen, who was a clergyman living in the east end of London, found that his congregational singing was very, very poor. He wanted to equip himself to be able to teach his children in Sunday school to sing hymns decently. I shall read an extract.

Mr. Curwen is one of the world's famous men. I think he corresponds to Beethoven. What Powell has done for the boys Mr. Curwen has done for public school music in Great Britain, and also in this country indirectly. These are his own words, written about 1846:

"I am one who is deeply interested in the education of children. About eight years ago I became anxious to teach a number of them under my charge to sing, chiefly with the desire of making them love the Sunday school. Having no natural advantages of ear or voice, I sought help. I learned a few tunes and with the assistance of a friend taught them to the children. We had 200 children for two hours twice a week. By dint of loud singing we carried the voices of the children with us and taught them many tunes.

"We endeavored most strenuously to give them a knowledge of chromatics and flats and sharps and clefs, hoping thereby to give some permanence to the fruits of our labor; but this was in vain. We succeeded in producing delightful results for the time, although they extended not beyond the particular tunes which we had taught them."

Then he goes on to say that he couldn't pick out tunes himself. Later on he came in contact with an old lady called Miss Glover. Miss Glover was a lady who lived early in the nineteenth century in the north of England, and she had formulated a system of teaching music by means of a modulator. That is a pictorial representation of the scale. I meant to have one here, but I didn't bring one. This is a scale printed with do, re, mi, fa, so, la, ti, do, with the distance between "mi" and "fa" short-spaced, and also "ti" and "do," the others double the length.

This is how it impressed Mr. Curwen: "By singing from this modulator, the children are first rendered perfectly familiar with the accurate pictorial representation of the intervals, in that they must carry a musical ladder in their mind wherever they go. By the correct association of mind thus established they are well prepared for the next stage in their advancement."

The important thing of the pictorial representation of the interval is that it is so strong and so real and so alive that it aids and helps in fixing the intervals by something tangible through their eyes. That is only one point.

Here is his own criticism of the two systems. He goes on a little bit later to explain the use of syllables; how common it is with us when we wish to remember a tune to recall the words we are accustomed to sing to it, and the minute we remember the words, that moment occurs to us the tune. Why is this? Because we have associated the first syllables of the verse with the first intervals of the tune.

Now in this discussion in the public school we are not training musicians *per se*. We are training the mass of children the language of reading music so that when they go out in the world we have done our duty. It will be a bad

day for sight-reading when sight-singing is shelved and be spoken or even going fifty-fifty. There is no fifty-fifty in sight-singing. It is the kernel of music. That is, if it is done musically. And it can be done musically, but in the public schools, as Dr. Dann said this week, and he knows what he is talking about from long experience, all our teaching, the teaching in the public schools, ninety per cent of it is done by the grade teacher. If all the grade teachers were specialists, any method would get results if they were clever teachers. but the public school teacher has only practically the same equipment as a child when it leaves the sixth grade when she leaves training college or normal school. Sometimes she hasn't even that. We get them with less than that. We have to teach them before we put them in the public schools.

From the point of view of the school, we are training the youth to know music enough to be able to read the hymn tune or the ballad so that when he goes out in the world, if he never participates actively in other singing or other branches of music again, we have done our duty. Also, we have laid a foundation which I do not think can be done in the studio when a teacher is teaching instrumental music. We have laid a foundation that can be done in a class better than in the studio.

Now what is our criterion for saying that a thing is best in any branch of life? The public settles that. What has been tried out and found to produce results is best. That is what our standards are.

Now England and Scotland are supposed to be the home of choral singing. Certainly, with due respect to Canada and the States, the sight-singing that we have in our schools there is much finer than any sight-singing I have seen in my travels on this side of the world, and I believe it is better than in a great many places in the continent. I think it is due to the influence of John Curwen and his methods or his principles. I won't use the word "method," because he uses it here. Somebody might think it is a book or something else. I will use the word "principles," because he was a great educator.

Now in the great principles of the tonic solfa he makes use of the modulator. He makes use of hand signs. I will explain that. "Do" is a firm note. "Mi" is a calm note. "Ti" is a rising note. "Re" suggests a sort of questioning attitude. These hand signs are very, very dramatic and furnish a conductor a means of great value. If you make use of them you will get fine shades of emotional tone color that are very, very musical. These hand signs help to dramatize the sound and call out from the child of the chorus something of an atmosphere, a feeling and a tone color, and something living that you cannot get, I think, in any other way. That is the pictorial representation and the hand signs and what are called the mental effects.

I want to read a little quotation from the memorials of John Curwen. He is supposed to be the originator of this little teaching device, of the mental effect. This is how it came about: "The distinct character on mental effort of tones in question was a discovery to me. [Get that, "The distinct character," he says.] I got a glass harmonicon [that corresponds to these kind of instruments you see in movie picture houses] by Miss Glover's direction which had all the semi-tones and could be played in any key. It happened that one of these glasses had a decidedly blue color. In one tune which I played the effect of the tone from the blue glass was very touching and somewhat sad, but in another tune its effect was quite different. It was rather bright and

rousing. This puzzled me. I was careful to strike the glass always in the same way and I knew that it must produce absolutely the same sound, and yet the effect was different.

"I noticed that in the two tunes the key was different, so that in one case the relationship of tones made by the blue glass was the sixth of the scale and in the other the second. After many experiments, I was at last convinced that the mental effects of tones depends upon the tone relationship which is thrown around them, just as the mental effect of a lady's bonnet depends very much upon the color of her shawl." (There was an example of that in the chorus the other night in the different shades and the effect on the audience.)

Now these mental effects—you can't talk about them, but you can illustrate them. You take that tune that was on the board here a little while ago—mi, fa, so, la; do. re, mi, sol, fa, mi, re; mi, fa, sol, do, ti, la, sol; do, re, mi, fa, mi, re, do. I feel that tune has created a little atmosphere, if you were a class. Did that tune sound bright or sad or dull? If you asked that question you would find that the majority would have the same answer. It would always be within the same circle of words. It would be something like "soothing" or "a little bit sad" or "dull," and you would find that the majority would have the same answer. It is due to the presence of one note which gives it character. Generally, in a phrase, there is one note which gives the phrase its character, just the same as one person in that corner over there gives that corner its character.

Mi, fa, sol, do, ti, la, sol; do, mi, sol, fa, mi, re; mi, fa, sol, do, ti, la, sol; do, re, mi, fa, mi, re, do. Which note was the prominent one there? Mi. Of course, I could draw your attention to something else.

(This time "do" was emphasized.)

You get the strength of the notes and by demonstrating that way with children you are calling out of them, through their feelings, not by any telling, one thing that you could not otherwise get.

It has come from the child through its feelings and through its own mind. One of the strong points in that is that for all kinds of singing, for all kinds of playing an instrument where you have to find out your own sound, it cultivates the mental side of the person.

Those are the three strong points: the pictorial, the mental side, and the other one. That won't come out of me just because I am thinking of it now.

Now that is rather a eulogy of the movable "do." It was my experience to come out to this country and follow a Frenchman who had taught in the city that I was in the fixed "do," and I wasn't sorry, because it meant that I had no difficulty in putting the singing of that school on a higher basis right away.

It so happens there is a lady in this audience from England who is an exponent of Canto's method, the Dalcroze system which I have seen quite a little bit of, although I am not qualified to criticise it. I will, however, from one point. The Dalcroze system, one of the gentlemen who is advocating the fixed "do" in this country, is a product of that system. They sing by the fixed "do," and if there is any weak point it is the intonation of using the fixed "do," making C always "do," although they get the color and the rhythm in their song interpretation.

I think that for public school purposes a person should leave alone the fixed "do." There is a man called Dr. York, who is teaching in the Eastman School of Music just now, who can teach children to sing that way through training the sense of absolute pitch. That can be done. I have trained to remember C by using a tuning fork, but it can be done. However, the process is too long and we are not all musicians in the public schools. The teacher's equipment when she leaves college is not sufficient. She has no knowledge of harmony. She probably cannot play the piano, or, if she does, plays it just ordinarily.

In the grade schools we have no piano. If we did have we could do lots of things which would help to fix these notes in the head, so that I am not going to argue against the fixed "do" at all. I am just going to eulogize.

There is a phase of sight-singing going on in England, just now being taught in the Royal Academy, which to me seems almost ideal except that for public school work it is a little too musical. It is by MacPherson, who teaches what is called aural culture. He bases everything from music, from actual music, just the same as they do in this country through the rote song, and then he puts in the intonation, using the solfa syllable and staff notation. He correlates it with the other system. Now that is the safest way of arguing, that the meaning between the two is to make a combination of both of them, and I think that would be the best way.

I am not going to do any more, but if anyone would like to ask any questions about the way that it is done in Great Britain I am willing to answer them.

I think I have done enough to lead anybody to see the danger or to see the power of the movable "do" applying to staff notation.

If I may read an authority like Dr. Stainer, who at one time was inspector of music in England, I should like to. He is a man of some weight. He came into contact with this system, and here is how he summarized it: "I believe the staff system [by that he means the fixed "do," with it] as a pictorial representation of the locality of sound, to be the best for pneumatic instruments. I believe the tonic solfa system as an exposition of the relation of scale sounds to be the true notation for voices and that it was the original basis of using the solfa syllables only before they allied them to staff. The tonic solfa system is, therefore, invaluable as a logical and philosophical method of teaching singing. I do not think that the tonic solfa is a bar to the appreciation of staff. Should any prejudice against the staff rise up, a serious responsibility rests on the head of tonic solfa teachers."

The difference between the English method of teaching staff notation through the tonic solfa and what happens in this country? Such a grinding in tonic solfa is very good; it becomes second nature to them, and they can sing with regard to the relation to the key-note. Then when they do that it can be slated on the staff. Slating the pictorial representation into their own language, the sounds come automatically.

Ways and Means of Grading Children in Music

MRS. HOMER E. COTTON, *New Trier Township High School, Kenilworth, Illinois*

When Mr. Gehrken asked me to discuss this subject, which is so purely the problem of the grade school teacher, I reminded him that it had been some years since I have done any "grade supervising"; and I told him that I felt possibly I was not the proper person to handle this question. However, he urged me to give this matter my careful consideration and to consult with my fellow supervisors.

I shall open my discussion by quoting from Mr. Gehrken's own letter to me. In this he said:

"As you know, a great many school systems require the supervisor of music to hand in every month a grade in music for each child, and my idea is to open up a discussion with regard to the basis for such grades. In some cases the child is graded simply upon his theory recitations; in other cases he is judged solely on his sight-singing ability. It is my idea that, if a music grade is given at all, it ought to be based on everything that is done in the music lesson, including alertness and intelligence in song-singing, voice quality, skill in sight-singing, committing words to memory, and possibly even such things as posture. Certainly the grade ought to include the child's attitude toward music."

Let us first consider the point made when Mr. Gehrken said: "If any grade is given at all," etc. What do you people think about grading children in music. If you had a choice in the matter, would your preference be to omit the music grade? Personally, I like an opinion that was voiced by Miss Alice Jones, of Evanston, when she said: "I prefer the mark 'satisfactory' or 'unsatisfactory.'" That sort of grading would surely take care of the lack of uniformity that we meet with in children's natural ability and in their musical preparation. It would mean that the little monotone who couldn't be cured, or who had never been diagnosed and doctored, and who showed a spirit of interest and effort, could smile just as broadly over his music grade as the musically gifted child who could sing like a lark but did not have to try nearly so hard. I think that the inexperienced teacher little realizes how much joy and how many thrills a monotone can get out of trying to sing. A personal incident out of my own experience might serve to prove this point. When I was directing music in a state normal the entire school was banded together as a sort of community chorus and was to give a performance of Gaul's *Holy City*. On the eve of the concert I tried to impress them most solemnly with the fact that *no one* must be absent when the time of performance came; and I must have succeeded in duly impressing my chorus, because that afternoon one young man came to me in a state of excitement to show me a telegram he had just received summoning him home, and asking me in all earnestness if I could manage to get along without him. This boy was a complete monotone, had never matched a tone correctly since we had been at work, but felt himself an indispensable part of the group, and seemed to get much pleasure and profit from the chorus practice.

To be sure, there are many occasions when, out of fairness to the quality of the work, we must keep the monotones out of public performances, and

many times ask them to listen during the music period; but the point I want to make is that under no circumstances must we ever discriminate against such pupils in grading them, or in any other way that would cause them to dislike music or to feel that their fine attitude of helpfulness and sincerity is not appreciated. Thanks to present-day conditions, there are few monotones that are not corrected; and such fine work is being done in musical appreciation and such splendid instrumental instruction is being given in so many of our schools that nearly every child can be taught to sing or to play or to listen intelligently, and those with special talent develop into both performers and listeners.

I feel quite certain that every pupil is keenly aware of his ability to sight read, and knows pretty well how he ranks musically with his fellow students, and I think you can easily judge, from what I have said, that I am not in favor of giving each child a numerical grade. If that is your practice, however, and you, as a supervisor, believe in it, be sure that in making up your judgment you include all the phases of the work that Mr. Gehrkens spoke of, and then watch carefully to see what reaction you are getting from your boys and girls.

Personally, I would be in favor of grading the supervisor instead of the children. Last winter I heard one of the most powerful talks I have ever listened to at any teachers' association, given by Mr. Schlutz, of Dayton, Ohio. He compared the profession of teaching with the running of an ordinary business, and asked us how long we teachers would succeed if we had to sell our goods. He went on in detail, pictured the child in the grades, in high school, and in college being forced to sit in class and take just what he had to give him, whether he liked it or not. He raised the question: How long would you teachers make good if those human beings could pick and choose, and you had to sell your wares under the fire of keen competition? I wanted to get up in meeting and shout and tell him that some of us did have to do that very thing; that in high schools where music is an elective we did certainly have to sell our wares, and with sharp competition to contend with; but I restrained myself, and am hoping that some day I can meet him and talk the proposition over with him face to face.

Now I would grade any supervisor, grade or high school, upon this very basis, and in accordance with the success she meets with in interesting pupils in some phase of music. Particularly after we leave the early grades, the successful teacher is much like a good physician. She must study and ponder over each individual situation, and in some cases over each individual pupil, and then apply her remedies. In the talk I had reference to a while back, Mr. Schlutz said that he liked to think of a teacher's resources as his laboratory, and that it is our great privilege as teachers to work in this laboratory until we have achieved some high measure of success. Discouragements and some failures are certain, but they should be the exception and not the rule.

May I just close with the following from our own poet, Edgar Guest?

"Tutor, be careful as you teach; parents, be watchful night and day;
You know not what great soul is hid beneath the robe of common clay;
You know not which of them is marked for service in this world of strife,
And it may be your lot today to shape a truly noble life."

Introducing Music as a New Subject

WILLIAM BREACH, *Director of School and Community Music,
Winston-Salem, North Carolina*

I have a rather peculiar situation in the fact that I had this same subject assigned me last year and read a paper on it. A little later, when Mr. Weaver was made president of the Southern Conference, he asked me to give that paper at Atlanta. Not being very well satisfied with the paper which I had read in Nashville, I re-wrote it and read it at Atlanta. Mr. Gehrkens was at that meeting, and he liked the paper and asked me if I wouldn't read it at this meeting. In the meantime, I brought the paper home and we had the misfortune to lose the high school by fire. My office was destroyed with everything in it, and that paper burned up. So now I am trying to get together a few remarks just of a very informal character regarding the subject.

What I have to say may sound rather in the way of platitudes to most of you. There are a few general points that I wish to investigate that I believe are of value and we can't get away from, even though they are very familiar things to us. Most of the things that I have to say, I think, apply to the subject of public school music anywhere, whether it is a new subject or not, although perhaps it is just a little more intensified in a community where the subject is new. There are certain fundamental things which apply to all situations.

I have gone into a part of the country where music is comparatively new and have had the opportunity and privilege of starting the work in a city where music was never taught until three years ago, and have watched the work being started in other communities, so the few things that I have to say are the result of my own experience and some observations of other people's work.

There are some advantages, of course, in starting music for the first time in a community. For one thing, you have no mistakes to overcome, and we always like to think that the fellow who preceded us, of course, made all kinds of mistakes and anything that is wrong was his fault. We have a clean slate to write on, and that places an added responsibility. We have no prejudices to overcome regarding music. I have been very much interested to see in some communities how people have had a prejudice against public school music, owing perhaps to some mistakes that were made in the approach to the community and in the way of presenting the work.

One of the reasons why the responsibility is so great in introducing a subject for the first time is the fact that you are able to determine the attitude of the community for many years to come toward music, and, unfortunately, we don't always think of that, and if we do make a mistake we don't realize that maybe ten years afterward there is going to be still a lingering feeling of criticism of the work. So, of course, it is up to us to start off in the right way.

I have observed several instances where there were failures in starting the work, and I think they were probably due to two causes. One might be attributed to the conduct of the person who is introducing the music. Unfortunately, we have folks who are probably a little temperamental in their make-up, and their conduct in coming into a community where supervisors are not known hasn't been such as to gain very much respect from the community, and conse-

quently the whole subject has suffered. I don't know that I need to go into detail. I am quite sure you know what I am driving at.

Then, another thing, perhaps the approach has been from a too technical standpoint, so that people have gotten the wrong impression of music work, that it involved a lot of technical work, and the interest has been killed in the hearts of the children and the people in the community. That has been the cause of some bad starts.

It seems to me that in starting the work in a community we ought to have a few definite aims underlying our whole plan. One thing, we should have the idea of a community-wide scope of the work. Too many times the work is started just with the thought of introducing the course of study in the school itself, and the supervisor has had no contact with the outside world at all. She or he may be the best supervisor in the country and doing wonderful work, but it is a new subject and it must be introduced to the community as a whole; and so that community aspect, it seems to me, ought to be back, of all of our work, and in fact we can't hope to succeed as we ought to unless that is the underlying thought back of it, to sell the music proposition to everybody in the community.

Oftentimes you come into a situation through the influence of a woman's club or some interested member of the board. Maybe your superintendent hasn't been thoroughly convinced of the place of music. Our job is to sell that proposition to everybody in the community, school board, superintendents, principals, teachers, children, parents—everybody. Then, along with that, of course, is the thought of establishing a definitely organized department of music. We don't want the thing to be just like Topsy—just grow. It must have some definite aims. Even though you may feel that you may not be in this community more than a year or two, and may then go into something else, still the things that you do should be a part of a definite program which the next fellow coming in can pick up and carry on to a conclusion.

I spoke about the matter of selling music to the community. I was interested recently in looking over a book on salesmanship to note that the following attributes are considered necessary for a good salesman: first of all, good health; then cheerful disposition, courtesy, tact, resourcefulness (and patience I would put along with that), facility of expression, honesty, firm and unshakable confidence in one's self, thorough knowledge and confidence in the goods to be sold, enthusiasm, and ability to close the deal.

I think that every one of those qualities is absolutely essential to the person who is trying to introduce music in the community. First of all, take the matter of health. It is a job that takes every bit of your time from morning until night, and particularly so in a new community, and you have to have the health to put it over. Many times I have seen folks fail because they didn't consider that part of it; they didn't conserve their physical resources and make them tell in the best way.

I believe a cheerful disposition is one of the most essential things in a new community. The discouragements and obstacles that come in the way can many times be overcome with a cheerful disposition.

And courtesy—how many times we feel the need of that! As I say, these sound like platitudes, but I will tell you that you cannot think of things that are more essential to the success of establishing a program in a new community.

Recently a young supervisor in our state told me of an incident that occurred this winter with her which, I think, illustrates the thought that I might want to bring out in regard to the word "tact." She was in a community where music was a new subject in the schools. She had been in a location where it was well developed, and she had many very good ideas about things she wanted to do. She decided at Christmas time that she wanted to put on a Christmas carol program. The only place she could hold it was in a church. She thought she might have the children in a sort of a vestment and have a processional, having them even carry some candles.

The first thing she discovered was that the minister of the church wouldn't have it held in his church. He was opposed to that. Finally, I don't know how she did it, but she got him to say she could have the meeting in the church.

Then he wouldn't allow them to wear vestments. He said it was too much like an Episcopal church. I won't say whether it was a Baptist or a Methodist church, but it was something other than Episcopalian, anyway. She wrestled with that problem for a while, and I don't know how, but she got it through so that they could wear vestments.

Finally, she twisted it around, and she got the minister to consent to the processional, which he had originally opposed, but he still held out against the candles. She ended up, to make a long story short, by having the Christmas carols sung in the church by children wearing vestments, in a processional, carrying the candles.

You may think that this doesn't have anything to do with establishing music in the schools, but it does. And that also takes up the subject of resourcefulness and patience.

Next is facility of expression, to be able to meet any group and be able to bring the subject of music before them in a way that is going to sell it to them. If you are talking to the Rotary Club or the ministerial association or the woman's club, you have to have a different manner of bringing the subject of music before each group. It is a mighty big problem to get that facility of expression.

Firm, unshakable confidence in one's self: you must feel you are on the right track and are going to put the thing over.

I don't think I need say anything about a thorough knowledge of the subject and confidence in the goods to be sold. We know that the word "enthusiasm" comes from the Greek word which means possessed of a god. We simply can put over anything if we have the enthusiasm; we can break down any kind of a barrier. If you have not faced the conditions in a new community you can't image what obstacles you will encounter and how much enthusiasm is going to help you overcome them.

And then the ability to close: get to the point where, when you ask for an instrumental equipment, or you ask for this, that, or the other, you have everybody lined up and you know the psychological moment to strike and get the thing that you want.

Those are just one or two ideas regarding the community aspect of it.

Now comes the matter of the work in the schools. First of all, there is the problem of teachers. You may be in a community where you are doing all the teaching. Then your problems, perhaps, are a little bit lessened; but if you are in a town large enough so that you are practically a supervisor and

you have to get your teachers in shape, you have a big job before you. In most of the communities where music hasn't been taught it also is true that very little work has been done in the normal schools, and, of course, your teachers, the older ones who have been in the system, are not trained.

One of your great problems is to establish teacher-training work and make them want to do it. If you are fortunate enough to have a superintendent who says that the teachers must do it, that is all right. But even that isn't sufficient if they go unwillingly. You have to make them want to take that work.

First of all, you must have a definite program for them. I know, to use a slang expression, that we "cuss out" the teachers once in a while because we think they don't want to coöperate. But I was thinking recently, if I had to teach all the subjects that every grammar school teacher has to teach, it would go mighty hard with me. If I had to teach Palmer writing, I am afraid I wouldn't be as enthusiastic as some of my teachers are about music who can't sing a note. So, if we can just put ourselves in their places and realize that we are asking them to do a very difficult thing in many cases, we will have a whole lot more sympathy for them and with them.

My experience has been with those teachers that they will coöperate with you, they will do what you want, if they know that you have a definite program for them and that at the end of the year you are going to have them in a definite place; that there is nothing haphazard about it; that you are going definitely through a program that will put them in a place where they will be in a position to do something.

Then I feel that we can do a lot of praising instead of censuring, too. If we can just start with the teachers where they are, if we can just take each teacher and say, "You can do this or you can do that, and if you do that well I am going to be pleased, but I am going to help you do the next thing," we will get some place. The difficulty in a great many cases where the work hasn't gone well is that a certain standard has been set for all and everybody has been held to that standard, instead of having a dozen different standards, or forty, or fifty, or a hundred, placing each teacher in her own group and let her advance as best she can. If we can do that, I know that we are going to win their interest and their approval of the work we are going to do.

Let's avoid discussing teachers, one teacher with another. The reason I bring this in is that I know of one very tragic incident that I heard of this winter where some very poor work was being done because the supervisor had unwittingly discussed one teacher with another and was very careless about that sort of thing. Let's not say anything about the teachers one way or the other if we haven't a nice thing to say. I think you will avoid a very great pit-fall there if you observe that.

Also, right in the start, where the subject is new to the teachers, try to correlate your work with their work; in other words, to make their work a little more effective on account of having the music. If they want to put a little program on Friday afternoon, let's try to give them a little help and make them feel that we are trying to help them put their program over. Then I think we will gain still further interest and support.

Let's not expect too much at the start. Just take one little step and then the next. In our own schools, if I may be pardoned a brief personal reference, we are trying to grade the teachers into three grades, a higher group and a

middle group and a less advanced group—not a poorer group, but a less advanced group. We are also trying to gauge our supervision in the same way. If one teacher needs us every week, we are trying to get to her every week. If we don't have to visit her but every two weeks, we only go every two weeks, and to some we go only every three weeks. I think that is going to make the work much more satisfactory, and we are going to make real progress in getting the work established.

There are many problems that I am not going to talk about today. Perhaps, if I were to ask a hundred supervisors who are establishing music in a community what they would like to know, they might ask a hundred different questions about different subjects. My whole thought was to deal just with a few general principles that I think are so essential that if they are not observed, no matter what we do along technical lines, it will be of very little avail.

The question that I am asked more often than any other is this: What are you going to do about putting the text-books into a school where music hasn't been taught? How are you going to decide about that? My own impression about that (and I may reverse it within a year or so, but I am giving you what I now feel) is that the books should be placed where they are expected to be in a system where music has been thoroughly established. In other words, if the book is intended for the second grade, put it in the second grade; put a third grade book in the third grade, etc. You may have to use it as a rote song book—you undoubtedly will have to at the start, but I think the advantage of using it even as a rote book, rather than trying to use a first grade book in the fourth grade, is overcome by the fact that the material in the fourth grade book is adapted to the development of a child of that age. Then, one of your big problems is to get your teacher familiar with the material she is going to have to use as sight-reading material later on. If she is using it as rote material, she is getting it in her mind, so that when you ask her to take that step and take it as sight-reading material, she is familiar with it and can make the change readily.

When you step into a community, you ought to plan a three-year program and let the future take care of itself. The first year, you should decide that you are going to do so and so, the second year so and so, and the third year so and so.

Suppose you say, "The first year I am going to try to get the tone quality of the voices what it ought to be, or approximate it." I think that is one of the big problems in every new community. I recall when I first went to Winston-Salem, one first grade teacher told me that her children could sing louder than any room in the school. She was quite crestfallen when I didn't appear to be greatly elated over that fact. I spent my first year, I believe, in doing nothing else but correcting that, and I believe I can say that we did make a great gain in the matter of tone quality the first year. If we had attempted much more than that, we wouldn't have gotten very far, but at least we got that one point.

If we can get our work established in the first grade the first year, and the second year get the first, second, and third functioning, and the third year the first, second, third, and fourth pretty much up to standard, we have gotten a good start toward getting a definite course of study established.

My whole thought, summing it up, is to have a definite course of action, not taking haphazard steps as they come along. I am sorry to say that in ninety per cent of the places that I have had the opportunity to observe that is what is being done. It is just doing whatever they happen to be able to do, not saying definitely, "I am going to do this, that, or the other."

There is one point I missed, and I wish to use this illustration because I think it is very vital, and that is to prepare the community for the thing we are doing. A teacher came to me one time in quite a bit of distress, saying: "I have worked so hard to put over a course in appreciation. I bought a Victrola myself and I bought some records, and now I have to drop it out because of the opposition of some of the parents. The children went home and said we were using the Victrola, and they said that was all a waste of time, that they had talking machines in their homes, most of them, and didn't want the time wasted in school listening to them." It struck me that if this woman had gotten the Woman's Club or the Parent-Teacher Association together and given them a talk on the things she was trying to do, and paved the way, she wouldn't have had that fiasco in trying to introduce that type of work. I think too many times we take for granted that the community knows as much as we do about it or have the background that we have. Let us keep in touch with the people in the community and in any step we are taking prepare their minds so they will take that step with us.

The establishing of a music department in a new community presents many difficulties and many problems hard to solve, yet those of us who are engaged in this work have the pleasure of seeing tangible results for every bit of effort put forth, perhaps more so than in any other vocation we might be in. If we can only have infinite tact and patience and boundless enthusiasm and big vision, what a wonderful opportunity is ours!

The Music Program of the Centralized School

S. T. BURNS, *Supervisor of Music, Medina County, Ohio*

In this discussion, when I speak of a centralized school, I have in mind the school which is formed by joining together a number of the old-fashioned, one-room schools; a school organized on the township unit basis, serving a territory five or six miles square and having a grade enrollment of perhaps two hundred pupils and a high school enrollment of forty to eighty. The school is usually located in the open country or in a village so small that it is to be distinguished from the surrounding country only by the presence of a few stores, one or two churches, and a square. Such are the centralized schools in three counties where I have taught, and it is such that I have in mind in this discussion.

The large majority of children in these schools are from farms. Many of those in the upper grades and the high school have had their first years of school experience in the one-room school. Music teachers of any kind are either very rare or non-existent, and most of the pupils have consequently had very little, if any, musical experience.

Inasmuch as the facilities for studying music outside of school in such communities are practically nil, and because of the fact that the residents hear very little music except what the school supplies, it is the duty of the school

to bring to these children and these communities a very broad and varied program; a program which includes not only the usual vocal music with songs and theory, but also instruction in the commoner instruments of the orchestra; a program which not only recognizes these educational aspects but which also makes allowance for much more public work than is necessary in most city schools.

I include this public phase as a part of the program because of the fact that centralized schools are called upon continually to provide musical numbers for all sorts of community events: parent-teachers' meetings, farm bureau institutes, grange associations, plays and socials. Such demands should not be considered as annoying interruptions. They spring primarily from the desire of musically starved communities for satisfaction, and a supervisor, by furnishing good music at community gatherings, is developing a love for music of the right sort no less than when he teaches in the schoolroom.

Moreover, public appearances of the school help to sell the music program. It may be surprising to some supervisors that even today there are board members and superintendents who consider money spent for music as wasted. We all look forward to the day when this species will be extinct, but as long as it exists it must be taken into consideration. To such persons the public program is a concrete result which can be pointed to as value received for money expended and made the lever for prying more money loose for music another year.

To summarize: the ideal music program for the centralized school should include instruction in singing, in the commoner instruments of the orchestra, and make provision for considerable public work. I shall now tell you briefly how we are carrying on each phase of this suggested program in the centralized schools of Medina County.

The vocal program stresses the singing of songs as of primary importance. About half the time allotted to music in all grade rooms and two-thirds of the time in the high schools is thus spent. The remainder is spent in the study of elementary theory with the aim of developing sight-reading ability. Every grade room is visited by a supervisor for a period of from thirty to fifty minutes a week; every high school for a period of from forty-five to sixty minutes a week. These periods by the supervisor are supplemented by the regular teachers, so that the total time spent on vocal music is approximately one hundred and fifteen minutes weekly in the high schools. This is not uniform, however. Some schools give more time, some considerably less. The periods mentioned represent the average.

In one of our schools we have carried out an interesting experiment in the classification of children for theory work. All of the pupils of the first six grades have been divided into three groups: the most advanced we call the A group, the intermediate the B group, and the elementary the C group. The music period for theory is held at the same time of day in all three rooms. The very best pupils from all grades are in the A group and go to the fifth and sixth grade teacher for music theory; the next best from all rooms go to the third and fourth grade teacher; the poorest, to the first and second. Our aim in this experiment was to make it possible for the most apt to advance more rapidly and for the slower pupils to receive more attention. So far the experiment has worked well. There is considerable competition between the A and

B groups, the B striving to catch up with the A, and the A to maintain the lead that it has. Children are eager, moreover, to pass from one group to the other. We have found that many children whom we considered as very poor in music have put forth such efforts to pass into the next higher group that we have had to class them among the best within a very few weeks. This plan could be adopted in any school. I believe, where the grades are all in the same building and where arrangements could be made to have the music period at the same time of day in every room.

Developing instrumental music in a centralized school presents a number of difficulties which the city supervisor does not encounter. To begin with, it is almost out of the question to depend upon private teachers to develop players for school orchestras. Teachers of orchestral instruments are not available in most rural communities. Even if they were, it is doubtful whether enough pupils in each school would take lessons to make possible the formation of an orchestra.

In Medina County, the boards of education have been willing to spend enough for music to make it possible to include free class instruction in violin, 'cello, cornet, trombone, flute, clarinet, and drums as a part of our program. All our supervisors have the ability not only to do the vocal work in the school but also to give elementary instruction in one or more of these instruments. Every school is visited by two or three supervisors weekly, each supervisor taking part of the vocal work and giving instruction in such instruments as he is best qualified to teach. The pupils furnish their own instruments and music, but the instruction is free. By joining several schools together, we are enabled to employ full-time teachers and to pay salaries large enough to secure the ability we need.

We bring good music to the residents of the communities we serve in various ways. Almost every township has its yearly farmers' institute, a series of meetings lasting two or three days, at which various farm problems are discussed. We furnish the music at most of these meetings and make them an occasion to show the people of the township what we are doing in the school. All the grades sing and give demonstrations of sight-reading, written work, etc.; our various instrumental groups play, and special features of a musical nature, such as folk dances, kinder bands, talks on appreciation, and community singing, are put on.

In addition to these incidental appearances through the year, every school has its special yearly musical programs; always one, and in some cases two. Last year the county music supervisors gave fifteen full evening programs in the nine schools having supervised music, among which were seven operettas; this year in thirteen schools we have either produced or have in the course of preparation twenty-two such programs, among which are eleven operettas.

This program of music for the centralized school followed in the schools of Medina County has produced very gratifying results. Interest in music and love for it is becoming widespread and scores of children are developing an ability to sing and to play which will enrich their own lives and the life of their communities for years to come.

In the fall of 1921 in all schools of the county there were only fifteen orchestral instruments: eleven violins, two cornets, and two clarinets. Today we have thirteen orchestras and two bands with a total of 177 players, almost

all of whom were developed in the school instrumental classes. In these classes 390 are now enrolled, almost one-eighth of the total enrollment of the county.

I have made no reference to the place of music appreciation in the program of the centralized school. This is not because I do not think it has a place, but because I have not yet had it in the Medina County schools and have no suggestions to offer. It has seemed best during these first years to stress the participation of the pupil in making music rather than listening to it. I do believe, however, that the use of the phonograph in the centralized school to bring to the child compositions that he would never otherwise hear is extremely important, of even greater importance than in city schools where the child has more opportunities to hear good music. Appreciation is a feature which we plan to make a part of our regular program this coming year.

In conclusion, then, let me recall that the large majority of centralized schools are located away from the centers of population, which makes it almost impossible for the child to receive musical instruction outside of school; that the school should, therefore, bring to the child a very comprehensive program, giving him not only instruction in the use of his singing voice but also in the orchestral instruments; and that the program should make provision for much public work and for some music appreciation.

Rural School Music in Ohio

NELLE I. SHARPE, *State Supervisor of Music, Ohio*

It is an established fact that music is now a recognized subject in our public school curriculum, but we have too long directed to the cities our efforts in the teaching and supervising of this subject. As you know, and have seen by the demonstrations during this Conference, there is in the state of Ohio some of the finest music supervision to be found any place in the entire United States. It is not such situations as these that need attention; but is it not true that music for a long time was just for the favored few in that our public school music was confined largely to our city systems? We know that we have in Ohio some of the best music teaching in the rural schools, but there is no doubt that it is yet a tremendous and unsolved problem for us. This paper concerns itself with our rural school problems in Ohio.

We are all agreed, I am sure, on the first big truth that the children in the rural school districts need music in their schools, in their homes, and in their lives as probably no other class does. To be sure, they have in this day more opportunity than ever before to hear more music with the aid of the various mechanisms to bring it to them; but they need the real contact with good music, the actual expression of it and participation in it. The parents in the homes need music, and the community at large will feel the influence of the real live music teacher and supervisor.

These conditions as they exist and our program to meet them I purpose presenting briefly under the following heads in this paper:

1. Conditions as they actually exist in Ohio; the problem.
2. Plans we have in operation or under way.
3. Plans for the future.

1. *Conditions as they actually exist.* We always need theorists and philosophers, but we also need the people who will face conditions as they actually exist. In Ohio one of our first steps has been to find out the true condition of the teaching of music in the rural schools. In a recent survey we have discovered a vital fact which I believe will surprise you as it did us. We have in Ohio 88 counties, and the following report is from 49 of these, representing all parts of the state. In these 49 counties there are 3,315 one-room schools, and music is taught in 204 of these 3,315. This means that in the great state of Ohio slightly over six per cent of our one-room schools are meeting their obligations in the teaching of music. To put it differently, suppose each one of these 3,315 schools have enrolled 15 pupils. Three thousand pupils are getting musical instruction as against 46,000 receiving none at all. When you know that the state of Ohio is rated about twelfth from the top in education and among the very first in centralized schools, we can readily guess at the state of rural school music in the country at large. I am wondering if you who teach in the cities and villages have the problem of children each year entering your schools from these many rural schools without any musical training whatsoever.

We are confronted thus by our second point: what plans have we under way to correct this condition in our county school districts?

The answer follows. Last fall we asked the county superintendents to see that their teachers in all schools—one-room, two-room, or three-room, or consolidated—taught a list of certain old songs. This, of course, was just to start the community song spirit, to get everyone singing. The response to this was very splendid.

We also inaugurated a state music memory contest. We know that the time for this was shorter than it should be, but it was the best we could do then, and it has accomplished the desired effects, enumerated below:

First, where there is no music in the schools the children and parents are asking that music be taught in their schools; second, where music is only a half-way subject it is being given much more attention; and third, it has gotten everyone working on the same program, even though for a short time, and has literally filled the air with good music.

We are also urging the county superintendent to place a music teacher in every district and most of all to appoint a county supervisor over the entire county system. A county supervisor means organization. This system makes it possible to plan and carry out a real music program in vocal as well as in instrumental music. We want the children in these county districts to have the advantages of the same educational opportunities that the children in the city have. It is their right and heritage. We must take into account economic conditions, crowded programs, bad roads, short school terms, and numerous other difficulties. But we intend to make a program which will fit this situation. Equipping these schools with efficient grade teachers as well as capable music supervisors is also a part of this big program. Making the children and their parents, the tax-payers, see the need of such a program is another problem. You might think that making the county superintendent see the advantages of music in the rural school curriculum would be difficult, but that seems to be our least problem. But making him see it and getting it are two different problems. We have had community "sings," children's class demonstrations, and all-county orchestras come together for teachers' meetings or civic meetings

where the parents and school boards can see the children enjoying the advantages of a musical education. If their children have this opportunity they are proud, and if their children do not have this opportunity they immediately want to give it to them. In these various ways we are "selling music" to the county school districts.

My third and last point: briefly, what of the future? I am glad to tell you that a county program for music is even now in process in several counties and the prospect for the next year looks exceedingly splendid. We want more counties and eventually all counties to have the music program such as is being carried out in Medina County, Ohio, and of which Mr. Burns will tell you in detail.

Finally, we must not omit any effort, however great, to bring into the lives of these children this great message of music. We in the state departments of education know that it means untiring work, but we also know that it is worth every effort, for the children in our rural schools are a great per cent of our future citizens, and they need as does the whole world, *music*.

A Plan for County Organization

ALICE E. BIVENS, *North Carolina College for Women, Greensboro*

Kipling said:

"I keep six honest serving men,
They taught me all I know;
Their names are What and Why and When
And How and Where and Who."

So with us, if we would understand this problem of the rural boy and girl, the "six honest serving men" must be called in. I want hurriedly to call them before us today in order that we may better understand the reason for *any* plan for county organization.

Who are these rural children about whom we are concerned? They constitute 62½ per cent of the 20,000,000 school children in the United States. Why are we concerned about them? Because there is such a difference in the advantages given these children compared with their urban brothers and sisters. A few statements will bring this fact much more clearly before us. To supply the open country and village schools, 300,000 teachers are needed. Statistics show that one-half that number, or 150,000, never completed a four-year high school course; 10 per cent, or 30,000, completed only the eighth grade; 20 per cent only are normal school graduates; 15,000 teachers (negro rural schools) have had no more than sixth grade work. In what city would such immature, poorly prepared teachers be tolerated? Other statistics show how far apart are the advantages of the child of the city and the country.

The school term of the city child averages 184 days against the 137-day year of the rural child. The average number of days attendance of the city child is 143 against 96 of the rural child.

The city children average eight years of school under better teachers and better conditions. The rural child averages only six years with less equipment and poorer teachers. High school advantages are only one-sixth as generous.

Child labor is three times as great.

Illiteracy is twice as great.

The per capita expenditure for the city child is \$40 annually against \$24 annually for the rural child.

Some one says, yes, that is bad, but that has changed since consolidation, the panacea for all ills in the rural educational work, has come. It is true consolidation has made changes. It has brought to some in the country like advantages, but do you realize that 8,000,000, or 38 per cent of all school children, are still in one- and two-teacher schools; that there are only 12,000 consolidated schools against 190,000 small-unit schools? We cannot think only in terms of the consolidated school. It will be a long time before the one- and two-teacher school is reduced materially, and some there will always be.

How can these outstanding differences be decreased? In my opinion, it must come through a changed attitude of the function of the rural school. We have been satisfied to think of the purpose of the rural school as different from that of the urban school; whereas, the purpose of one is the same as the other, namely, to promote the growth of children through making in them desirable changes. When we recognize that the elementary school, be it rural or urban, is the school which, while recognizing special talents and aptitudes, has for its function the development of the likenesses through constants in education, then will we admit that the end in the elementary school is the same. It would seem to me that if the principles of education are right, they are right for all school courses. "What is good for the goose is good for the gander," the old saying goes. I do not think it is out of date today. County children have the same emotions and instincts as city children. They have a right to equal opportunity and the same fullness of development. If we recognize that, then we realize the curriculum must be just as broad in social contact, just as rich in its cultural advantages, as the curriculum of the urban school, but, of course, adapted to the life of the rural child.

As a man and as a citizen in a democratic country the farmer needs and is entitled to the same education for human development, for sweetness and light, and for the responsibilities of citizenship as is any other man. The farmer, the farm home-maker, and the farm child are dependent on their own resources for culture and recreation as others are not.

It makes it imperative that we, as part of the wheel of progress in education, work for more equitable educational opportunity for all children based on their needs rather than the "accident of their time or place of birth."

Since we believe that the school today must prepare for living, that we must give to every child the opportunity to prepare for health, citizenship, efficiency in life—in other words, the bread of life, we must also realize that we cannot live by bread alone, and prepare him not only for *living* but for *complete living*, thinking in terms of preparation for the use of his leisure time to help him to find those things which add to happiness and contentment. Lack of resources for pleasure and enjoyment lead to discontent and dissatisfaction. We do not know how to enjoy things of worth—as art, nature, music. Taste must be cultivated. How true is the Bible when it says, "Eyes hath he and sees not, ears hath he and heareth not"!

If we believe the preceding things, our duty lies plainly ahead, though it seems often of no use, with the realization of the untrained teachers, the

lack of sympathy from patrons often, the lack of any supervision of the education work, the pitiful lack of equipment.

What can we do to help? I am going to tell you what one county has done. To an outsider coming in it seems very little, but to one knowing the situation five years ago we realize that we have made progress. I am afraid I shall have to be personal now. I trust you will pardon it. My first year in the North Carolina College for Women brought me face to face with a music situation that I never dreamed existed in any place.

Having taught in parts of Wisconsin, New York, and Michigan where music was a part of a school curriculum and had been for years, to become part of a state which had no more than five people trained especially for supervision and only a few forward-looking musicians who knew what was needed was not an easy adjustment. I began to look around for places that needed me and for inspiration that comes with seeing growth. Of course, there was the work at the college, but I knew that the college would have to do more than what was done on the campus. Opportunity soon came through the Professor of Rural Education. At her suggestion, I went to the Rural Demonstration School once a week. I can truthfully say that I have never had a happier experience in teaching. To see the unfolding of a side of life those children had never before experienced, the eagerness with which they waited for the day for music, the response from big and little, made one realize how hungry they were for means of expression. Through the children we reached the mothers and fathers. At community meetings, with the children to sing to them, it was only a step to get the parents to sing with them. After the first timidity was overcome, singing became part of all community meetings. From this seed grew a larger musical plant. Other schools wanted songs, and wherever asked I went, realizing that every "sing" meant more music and eventually a realization that they had not been having something they really wanted very badly.

Then there was the music club. Greensboro boasts of the oldest music club in the south. Up to a few years ago, however, its activity centered within itself largely, as do so many clubs. That kind of a music club means little to a community. Unless it reaches out to do service, it, like a human being who is content to live unto himself, becomes narrow, selfish, and provincial. The club was ready for branching out, so an extension department was created as well as enlarging its membership so that not only performers but those interested in music might become part of this body which was enlarging its vision. This extension department functioned efficiently by giving half-hour programs at county fairs that the county demonstrators had in charge. At the request of the county helping teacher, programs were given in the schools in the county. We soon saw that we could function more efficiently if our county helping teacher and demonstrator became members of the club, so that they could tell us their needs and they would know our possibilities. With the idea of closer coöperation, the county helping teacher has been the chairman of our extension committee. Her knowledge of the situation's immediate needs and future plans for the work in the county made it possible for us as a club to do much more telling work. This coöperative work led to the buying of Victrolas in some of the schools, the club buying records that formed a nucleus for a circulating library which was handled by the helping teacher.

In the high schools there were piano teachers who tried to do some singing. Having had no training for that phase of the work, the attempts were often pitiful, yet all due credit must be given to the piano teachers in the south for the desire to stimulate interest in music.

Since these teachers received little or no compensation for the work from the county, since there were no established state requirements—in fact, since many of them knew not how to interpret public school music, we had to find some way to raise the standard. This we did in this county by having in connection with their commencement county contests and in these contests including chorus work.

When the decision of the judges was given, the chairman of judges always gave constructive criticisms, offering to give suggestions to any teacher personally if she desired. The spirit shown by them always proved that they were anxious to get all they could to help in the next year's contest work. This year they will take part in the state contest to be held at the North Carolina College.

The teachers in the schools began to see that they needed help. At their suggestion, some music was done at their meetings to get them more interested and to help them, though in a small way, to do their best what they were attempting to do. At the suggestion of the helping teacher, many took music at summer school. So through these five years, with all forces working together and through the capable helping teacher, who sings not a sound, but appreciates deeply and realizes that her rural children must not be deprived of a vital part of a curriculum, the music work has grown, not by leaps and bounds, but slowly and surely. This year two of the schools have teachers of public school music. The teachers have been preparing to put on a music memory contest by first having it conducted for them in their meetings. They are learning by doing themselves. To answer another demand from the county teachers, there has been an extension course offered by the college. This has covered a year's work, and many in that class are going to take another course at summer school.

This is only a small beginning of what we are hoping for Guilford County boys and girls. What we have done is not unique at all, but it has brought working forces together, making a beginning in the organization of a county for equal opportunities for all children, be they rural or urban.

What Shall We Teach in First-Year Harmony?

ARTHUR E. HEACOX, *Oberlin Conservatory of Music, Oberlin, Ohio*

By "first-year" is meant a one-year course that equals in value one "unit" as defined by the National Conference Committee on Standards of College and Secondary Schools. As most of you know, their definition of a unit is as follows:

"A *Unit* represents a year's study in any subject in a secondary school, constituting approximately a quarter of a full year's work."

Accepting this as our standard, a unit in harmony should therefore be equivalent to a regular one-year course in high school, requiring five 45-minute periods per week of classroom work, with adequate outside preparation. It is immaterial whether such a course be completed in one year, or in two years

with fewer sessions per week; our concern is with the content of the unit and the point where it is complete and the college is asked to accept it as a full unit of entrance credit. At this point instruction in music in schools and colleges can be satisfactorily correlated, and in the proportion that this is accomplished academic prejudice will disappear. For unless a harmony course is made a standard course that is worthy of the respect of musicians and the confidence of college men, it matters not how attractive it may be, many music-loving and really gifted pupils must refuse to elect it.

Prerequisites

Any school, therefore, that proposes to provide a standard unit of harmony must make that unit of high school grade. It must protect its standard by certain prerequisites for admission to the harmony class. For example, those who elect the course should have a fair ear, be able to sing simple melodies at sight, and have sufficient knowledge of the piano to play at sight a simple hymn tune. This, of course, presupposes some knowledge of the rudiments of music.

Those who cannot qualify for entrance to a harmony class on this basis should not be admitted. To allow any such pupils to enter the regular class is as unwise, yes, even as absurd, as to accept pupils in an algebra course who have not learned simple arithmetic. Yet harmony teachers tell me that they are frequently embarrassed by this disregard for protection through a prerequisite. Teachers who must accept all sorts of pupils in a so-called harmony class are not able to teach a high school subject at all, but must struggle along with work that belongs in the grade schools and that the pupils should have gotten there. Where this is not possible, a preparatory semester of general theory, including terminology, notation, etc., might well precede the harmony course, but should not be counted as a part of the standard unit which we are considering.

The Course Itself

A standard unit in harmony, then, must equal in value any other high school study; it must be protected by the proper prerequisites; and finally, its content must be such that it may be correlated with standard advanced work in harmony in college if the pupil so desires. We are all, therefore, vitally concerned in the content and the thoroughness of a harmony course, whether we teach the subject in high school or in college.

The (one unit) entrance requirement in harmony adopted in 1906 by the College Entrance Examination Board (see Proceedings, M. T. N. A., 1906) was prepared by a committee of trained musicians with Professor MacWhood as chairman. The adoption of this statement was a significant step. The outline there provided is standard, yet elastic enough to please any reasonable harmony teacher. Though many of you are familiar with the statement, it is given in full here as a part of the present plan:

Statement of the College Entrance Examination Board Entrance Requirement in Harmony (One Unit)

The examination in harmony will consist only of a written test; there will be no test in performance. The candidate should have acquired:

(1) The ability to harmonize, in four vocal parts, simple melodies of not fewer than eight measures, in soprano or in bass; these melodies will require

a knowledge of triads and inversions, of seventh chords and inversions, in the major and minor modes; and of modulation, transient or complete to nearly related keys.

(2) Analytical knowledge of ninth chords, all non-harmonic tones, and altered chords, including augmented chords. (Students are encouraged to apply this knowledge in their harmonization.)

It is urgently recommended that systematic ear-training (as to interval, melody, and chord) be a part of the preparation for this examination. Simple exercise in harmonization at the pianoforte are recommended. The student will be expected to have a full knowledge of the rudiments of music, scales, intervals, and staff notation, including the terms and expression marks in common use.

Importance of a Definite Program

Courses in harmony are being offered in many high schools and their number is rapidly increasing. If there is to be any uniformity in this work, harmony teachers must give the matter of standard serious attention. A general statement as clear, brief, and rational as that just given above needs no word of commendation. Experienced teachers will nearly all agree that it should remain, as it has stood, a common sense measure of a unit in harmony.

But when we meet our harmony class and it is a question of just what to do in each lesson, what to assign for outside preparation, when and how to give the ear-training and the keyboard work the proper attention, the young teacher, and the older as well, must have a program that has been studied in detail from start to finish. Having settled on such a plan, the unit course in harmony which it is supposed to represent should be divided into four quarters, with the content of each quarter defined by a specific list of suitable representative review or examination questions. These should be questions in ear-training, keyboard work, and paper work in proportion to the emphasis laid upon each of the three phases of the work. If the unit is to require two years instead of one, these four lists of questions may well represent the four final examination papers.

The definiteness of such a program is important. The teacher must know his destination before he begins with his class. Standardization is not necessarily fossilization, although those who hate to work to a program love to call them synonyms. As courses are arranged in the modern high school the pupil's time is precious. The teacher has no right to use the class hour "practicing" on his class, requiring them to take notes that are improvised on the spur of the moment, as I have sometimes seen a teacher do, nor should he permit the pupil to risk the chance of failure because the course was not properly cast on lines generally agreed upon as a valid standard.

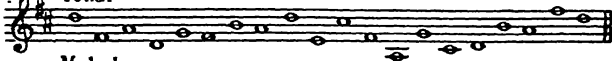

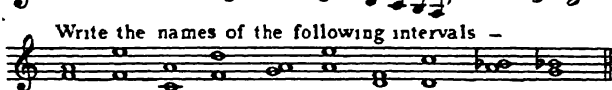
In closing, I will present the four papers which represent my own program for a unit, which it is so much easier to call first-year harmony that we generally refer to it as such. That such a set of papers will receive general approval is too much to hope for, since no one program can ever escape opposition, but such as it is I offer it as my contribution to the problem—your problem as well as mine—namely: what shall we teach in first-year harmony, how shall we make it equal to a unit in any other high school subject, how make it correlate with standard advanced work in harmony in college? In these four papers I trust you will see that I have tried to meet essentially all the require-

ments of the board already quoted. There is original work, ear-training, keyboard work, together with standard studies in harmonization that can be followed in college with work in any of our best known and largely used American harmony text-books. In these four papers, therefore, I practice what I preach, believing that they furnish in concrete form a fairly definite measure of what should be expected of a pupil who asks for a unit of credit in harmony.

No. 1—FINAL EXAMINATIONS—First Quarter

Ear-Training

Points

- (10) 1. Tonal -

- (10) 2. Melodic -

- (10) 3. Write the names of the following intervals -


Keyboard Work

- (5) 4. Play and spell: Scale of A major, g minor original form, b minor harmonic form; major triads on B and A♭ changing each to minor.
- (5) 5. Play: D I²-IV-I, G I²-V-I, B I²-IV-V-I, F I²-IV-I²-V-I.
- (10) 6. Harmonize:—



Written Work

- (5) 7. Define: *Keynote, Dissonance, Cadence, Six-four Chord, Leading Tone.*
- (10) 8. (a) Write the following scales and place the signature after each one: A♭, e orig. form, d♯ har. form.
 (b) Write:—



- (15) 9. Supply soprano, alto, and tenor to the following figured bass, copy the figures, and supply the chord numerals:—



- (20) 10. Harmonize the following soprano with primary triads. Use a few chords of the sixth, and two properly placed six-four chords. Figure fully:—



No.2—FINAL EXAMINATIONS—Second Quarter

Ear-Training

Points

Harmonic:—

(10) 1. 

(10) 2. 

(10) 3. 

Keyboard Work

- (6) 4. Play, spell, and classify:
- The three used kinds of *seconds*, *thirds*, and *fourths*, reckoned from F upward.
 - The scale of triads in d minor (har. form).
- (6) 5. Play: F $V^{\frac{1}{2}}-I$, g $I-\pi^{\frac{6}{5}}-V-I$, E \flat $I-\pi^{\frac{4}{3}}-I^{\frac{1}{2}}-V^{\frac{1}{2}}-I$.
- (10) 6. Harmonize this melody using all three inversions of V^7 . Harmonize the bass so as to illustrate two special progressions in the minor keys:—



Written Work

- (6) 7. Write the rules for: (a) Regular resolution of the Dominant Seventh Chord, (b) V-VI in minor, (c) $\pi-V$ in any key.
- (10) 8. Write the complete table of triads, i. e., a major, minor, diminished, and augmented triad with B as the root of each, and locate each in all the keys in which it can be found.
- (15) 9. Supply soprano, alto, and tenor to this figured bass, copy the figures and supply the chord numerals. Give especial attention to the formation of a melodious soprano:—



- (20) 10. Harmonize this melody as the Thesis of a Period. Write in four part harmony, using one or (at most) two chords to the measure. Figure the chords and label the passing tones and embellishments. Add an Antithesis of four measures that will close with a Perfect Plagal Cadence, harmonize and mark as before:—



No. 3—FINAL EXAMINATIONS—Third Quarter

Ear-Training

Points

Melodic -

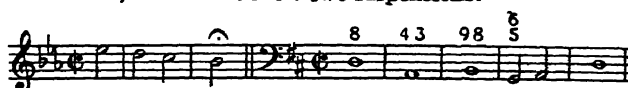
(10) 1. 

(10) 2. 

(10) 3. 

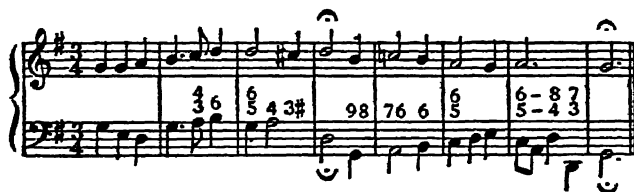
Keyboard Work

- (6) 4. Modulate by the dominant seventh chord, adding a closing cadence: G to e, g to d.
- (6) 5. Play: $ar^{\sharp}G V^{\sharp}-I$, $d I^{\sharp}-g V^{\sharp}-I^{\sharp}-II^{\sharp}-V^{\sharp}-I$.
- (10) 6. Harmonize. In the melody show a modulation by common chords, in the bass show two suspensions:—



Written Work

- (5) 7. Define: *Modulation*, *Closing Cadence*, as applied to a modulation, *Suspension*.
- (10) 8. What are the *next related keys* to the key of e minor? In four-part harmony connect, in turn, the tonic triad of d minor with some inversion of the V^{\sharp} of each of its next-related keys (two chords only in each illustration).
- (16) 9. Supply the alto and tenor, copy the figures, add chord numerals and key letters:—



- (20) 10. Harmonize the following choral in four-part harmony. Figure fully. A few well placed suspensions will add to the value of your solution:—





No. 4—FINAL EXAMINATIONS—Fourth Quarter

Ear-Training


Points

Melodic:—

(10) 1. 

(10) 2. 

Harmonic:—

(10) 3. 

Keyboard Work

- (5) 4. Modulate by the dominant seventh chord, adding a closing cadence: A to E, F to a, F# to g#.
- (5) 5. Play: C I-n⁶ V I, E I-n²-V⁶-I.
(5b) (3#)
- (10) 6. Harmonize the eight measures of a folk-song given below in question No. 10, with one chord to the measure in the left hand. Before beginning to play study the melody in order to plan your choice of chords.

Written Work

- (5) 7. Write a short paragraph on the difference between homophonic music and polyphonic music.
- (10) 8. In harmonizing a folk-song for the piano how should one plan the harmony? What must be done about passing tones, etc.? Using the cadence symbols, chart a typical folk-song that contains five four-measure phrases, a modulation, and contrast at a suitable place.
- (15) 9. Unfigured bass. Supply the soprano, alto, and tenor. Where indicated reach a new tonic through its dominant seventh chord, and use a chromatically altered supertonic seventh chord in the cadence. Supply key letters, figuring, and chord numerals:—



- (30) 10. Extend the following melody to twenty measures thus completing a Small Primary Form. Do not harmonize but indicate the cadence you propose at the end of each phrase. Invent an accompaniment figure for the first two measures:—



Seven Years of Harmony Teaching in Detroit Schools

LOUISE W. CONKLIN, *Central High School, Detroit, Michigan*

Just as it is a long exploded theory that Latin and the classics, to be successfully presented, must be done under private tutelage, so in the past decade our high schools have accepted the fact that harmony can be taught most successfully in the classroom and on the same basis as any academic subject. Granted that there are students who, because they are subnormal or for other varying reasons, require individual instruction in the academic high school subjects, it does not follow that the *average* boy or girl studying music can get as much out of study alone as he could when in class competition and under the direction of a teacher whose whole purpose is to awaken, direct, and inspire in some one subject.

Music should be taught along the same pedagogic principles as any other academic subject, and if so taught it will have the same educational value as any other high school subject. I do not believe that its sole purpose is to amuse or entertain for so many periods each week the students electing it. If it is to be justified in our high school curriculum, then it must be something more than a mere vaudeville performance on the part of the teacher and class. If music is going to go into our high school curriculum, it must compete with other subjects in that curriculum as a dignified and worth-while study, not as a mere pastime.

Seven years ago, to be exact, harmony was introduced as an academic subject into the curriculum of Detroit Central High School. That is saying much, for Central High School, as some of you know, is the oldest high school in the state, and I may say one of the most conservative in the United States; at that time with a faculty of about one hundred thirty, each of whom honestly believed his subject of greatest importance. The majority of our students were preparing for the Eastern colleges and the University of Michigan, and therefore must meet these entrance requirements. Just prior to my coming to Central High School, Dr. A. A. Stanley, then Professor of Music at the University of Michigan, had solved what would have been one of our greatest problems. He succeeded in getting the Board of Regents at the University of Michigan to accept three units of music for entrance requirements; that is, fifteen units are necessary for entrance, twelve of the fifteen in required subjects; the other three are elective, and those three may all be offered in music. This allowed a student to offer three units or thirty hours of high school music as entrance credits. At the same time, a music committee, working on high school music credits in Detroit, got our Board of Education to accept four units or forty hours in music for graduation from a Detroit high school. This meant that a student not preparing for the University of Michigan could take one five-hour music course each semester for his four years in high school. If he were preparing for the University, he could offer three years of music taken five hours a week toward entrance requirements.

This, to my view, was the greatest milestone in the high school music of the state of Michigan. It is the finest contribution Professor Stanley could have made to music, and it was something he had worked toward many years. Now the problem resolved itself into getting the high school principals and school boards interested in introducing courses of study and furnishing enough

teachers to put into action such courses. This is still in its embryonic stage, but it lies with the teachers themselves to sell their goods; for if the work is sincere students will elect it.

Such was the problem I confronted seven years ago when I started regular class work in harmony in Central High School. Immediately two types of students elected the subject, those who took it because they wanted it for the subject matter and those who thought it was going to be a "snap course." The latter have gradually passed the word along that to do the work and receive credit it requires as much time as algebra or a language, more time than preparation for English; so that now, generally speaking, we have only the serious student.

There are ten senior high schools in Detroit. Five of these have regular two-year courses in harmony. We have worked out a uniform course of study with classes meeting five times a week, the same as any academic subject, and for which a student receives five hours of credit per semester. We prefer students to elect harmony in the third year of high school, or the 11-B grade, since by this time they are more mature and are able to grasp it more easily.

The students are drawn from three sources: those studying practical music in some one of the several private music institutions in Detroit, those studying under private teacher, and those who take practical music in our own high schools, since nearly all of our high schools offer four-year courses in piano, voice, and violin. As you may have already surmised, a student wishing to specialize in music will have more than his forty hours allowed toward graduation under our present high school curriculum, for he will no doubt wish to take appreciation and history of music, chorus, orchestra, etc. We are now working on a proposed course of study which will rectify this. I, for one, do not believe in too much specialization in high school. College is the place for that.

Just as grammar is the backbone of any language, so harmony is the foundation for all serious musicianship. Furthermore, just as I would surely never attempt to teach a beginner the grammar of a language without a good textbook as a tangible guide, no more would I attempt to teach harmony without the best text I could lay hands on. I have found that high school students are not ready for the lecture method; I also find that while the majority of harmony students are able to play the scales more or less well on whatever instrument they may be interested in, most of them have small conception of the structure of scales, relation of major to minor mode, intervals—what we dub the rudiments of music. They may be students of piano, but why should the piano teacher be required to take valuable time from the piano lesson to teach them these very rudimentary things? This all takes time, and time seems to be at such a premium these days. Many a parent, not wise to the absolute essentiality of these things, will feel that the piano teacher is wasting time, yet the piano teacher knows how quickly the student will meet his Waterloo without this background. Sometimes it takes hours and days to clear up the most trivial matters, yet if the piano teacher has to do it the student is not getting piano instruction for which the parent is paying. The proper place for the student to get systematic theory work is in a class where undivided attention is given to these essentials. We spend approximately the first ten weeks of harmony (1) in taking up the rudiments of music. We do not give a separate

course in elements, because it does not take a semester to cover this ground when the class meets five times a week, and for administrative reasons we want the class to meet five times a week. Therefore, we incorporate rudiments in harmony (1) as the first ten weeks' work.

In conjunction with the two years of harmony, we give a course in ear-training. One regular period each week is given over to keyboard work, and besides this, as occasion arises, extra work is done. I consider the ear-training work of as much importance as the harmony, but on account of lack of sufficient teachers we do not feel that we can give a separate course. Since the high school administration is anxious for all courses to meet five times a week, it seems wisest to work the ear-training into the harmony course.

As before suggested, high school students must be directed and guided. I do not believe the average music student in high school can do creative work in the adult sense, any more than the average English student is capable of writing a masterpiece in literature. I believe in developing always their melodic sense, and also fostering and encouraging that creative ability which, at this particular age in the student's life, he so often wishes to hide. However, just as in English, he must learn the ways and means that have been used by great writers, so he must learn the rules that have made for great masterpieces in music. Assignments should be short enough so that they may be covered each day. To assign exercises and then correct a week later is poor pedagogy on the part of the teacher and discouraging to the student. He loses his interest too often because of this.

I have tried numerous methods and text-books. For high school students, I find the one to be most successful which has to have the least added by the teacher. The student in high school needs things in black and white for ready reference. The text which has a thorough foundation in intervals, scale building, triad building, etc., before going into the use of primary triads I have found to be the best suited to our particular needs. My purpose in this paper is not to advertise the "Lessons in Harmony" by Messrs. Heacox and Lehman, but either because I have taught from it longer than I have from any text or because it is well arranged for both the high school and the college student, I find it to be very thorough, and because it incorporates the necessary steps it has proved to be most satisfactory.

As an experiment this semester, I am using in one of my classes another prominent and accepted text. I find the students have had to have much supplemental material given them. My objection to this is not for personal reasons, but because I feel that all material should be ready reference for the students within one text, if such a text can be found, and I have found that "Lessons in Harmony" covers the ground. However, each teacher must work out her own problem here. The crux of the matter is the selection of a thorough text, concise and with a sufficient number of exercises under each problem so that the problem may be mastered; together with enough short assignments so that the student may cover each day's work as he goes along.

Seven years ago, when the committee worked out the music program for the Detroit high schools, they saw the great need of music subjects being taught in the regular curriculum for those who wanted these subjects, because there were too many students who were carrying full high school courses and trying to take music outside of school without credit; with the result that the student

"played" one against the other, doing neither well, making his high school teachers think he was spending the bulk of his time on his music, and his music teacher think he was putting most of his efforts into his high school subjects. Only when an occasional music teacher met some one of her pupil's high school teachers, or vice versa, did the real state of affairs leak out. By taking his theoretical music in high school, the student could get high school credit, take one academic subject less (since he could substitute music for one academic), and better watch could be kept over all his work; for he would be carrying fewer subjects and his efforts would be concentrated.

The plea of Professor Earl Moore of the Music Department of the University of Michigan now is that students who wish to go into music as a profession should not wait until they reach college to study harmony. Just as the university guides and dictates the high school curriculum in other subjects, so it is within its rights in the matter of music in the high school. Who ever heard of anyone starting English grammar in college and then saying, "I am going to teach English"? Music is a vast and endless subject, and none too early can its rudiments be learned. The high schools should offer such courses in harmony as will make a student entering college able to take counterpoint immediately. This gives him four years in a higher institution to pursue theoretical subjects which do require a more mature mind.

An interesting plan in my harmony classes has arisen in the last two years. In this day of unmentionable instruments, such as the ukulele, banjo, mandolin, Hawaiian guitar, etc., there has come to light a class of students who want to learn all there is to know about chords, modulations, etc.; I include, too, a number of students who have come to me as adults, who play in dance orchestras. The former want to learn harmony so that they can modulate, and the latter so that they can arrange music for dance orchestras. More often than not, these students have no knowledge of the piano. This does not discourage me, however, for in every case after a few weeks music has become a totally different art to them. If it does no more than teach them respect for the subject, if it but opens their eyes to how and what real music is, we have performed a very real mission.

In closing, I make a plea for harmony in all of our high schools, taught by thorough, competent teachers, not only musically but pedagogically, so that it may be given the dignity which is due the subject. A thorough knowledge of harmony is necessary to develop real musicianship in the student. America will only be a musical America when music in these solid branches is taught in every high school in the country. It will then be as uniformly presented as is possible with the other subjects in the high school curriculum, and no longer will the uninterested man look upon it as a subject a student elects when he fails all others.

Daily Drill in High School Harmony

FRANK E. PERCIVAL, *Arsenal Technical Schools, Indianapolis, Indiana*

Mr. Dykema, in the September *Observer*, said: "We must use every measure to start our people, young and old, with a great impetus toward the acquiring of good music." He is right in saying "acquiring," for good music is

acquired. The best means for acquiring good music is the study of its construction, or the studying of the grammar of music, which is harmony.

The place to begin the study of harmony is in the junior year of the high school pupil. Under the school drill as we have it in our school, two years of high school harmony is equivalent to one year of college or conservatory harmony. If the pupil goes away to school after his high school course, think of the time and money saved by his having had two years of high school harmony.

High school prepares the student for college English, mathematics, and languages. It should prepare him for college music. Conservatories demand a high school diploma for entrance, but it is based, in most cases, upon academic subjects. Their requirement for entrance should be based as well upon music credits.

They can do it, because harmony now is considered an essential subject in the music department of the high school. We no longer have to put out a drag-net to get up a harmony class. The student interested in music has his eye on the proper course for his musical future. One studying piano, voice, violin, etc., and ignoring harmony "is like an uncharted ship." We might compare him to the man who cannot read or write. He supports his family, he has a bank account, but not being able to read or write, he is uneducated. The music student wise enough to take up theory with his practical music studies is acquiring musicianship.

The reason I use the word "drill" in harmony is that your high school pupil is a student in the development period only. While he is at his most romantic age, he has as yet not arrived at the point where his reasoning powers will see him through and he is able to work out details for himself.

In our high school harmony work we are preparing the ground, as it were, doing pioneer work for the future student. His music through the grades has been singing, theory, appreciation, orchestra—all of it perfunctory, as far as he is concerned. When he chooses harmony as a high school subject he is beginning to take his music more or less seriously, but he is not prepared to stand on his own feet, musically speakig. We cannot, therefore, take anything for granted but drill, and it is regular and consistent drill at every step of the way from the first recitation on rudiments, definitions, scales, intervals, chords, harmonizing, for the first semester is the critical part of a harmony student's course.

By way of explanation, I will say that my paper concerns a class doing five recitations per week. And I would use the same method with any class, regardless of the number of recitations. Also, this paper has to do with the first semester's work, which takes us into inversions. The high school harmony course is divided into four semesters, thus: Harmony I, II, III, IV.

To quote again, in one of Mr. Giddings' "Don'ts" he says: "Don't teach one thing at a time." He wasn't speaking particularly of harmony, but how well this remark applies here. In a semester's work, don't drill six weeks on scales, don't take another six weeks to teach intervals and chords, don't use up the balance of your semester on harmonizing four-voiced harmony.

At the end of the first semester the pupil should be able to invent a melody, harmonize it for four voices (open or close position), using root position or inversion, play it at the piano in any key, and be able to hear and distinguish

any voice or tone when played by the teacher. In short, he must be able to do this for ear, eye, or keyboard.

Let us consider the type of daily drill that goes to make up each recitation, remembering that each lesson as outlined in harmony text-books is too long and contains too much material for a recitation of 45 minutes for a class containing from twelve to twenty pupils. It is necessary to divide a lesson into from three to four recitations so that all the class will receive daily instruction. Below is a description of a sample drill.

Recitation 1. Assignment (keyboard work).—First, play at the piano the scales of C, G, D, A. As a pattern for all keys, use the white keys from C to C. This is a typical major scale with the steps and half steps. Have pupils recite these scales and play them at the piano until all of them are familiar to the class.

Recitation 2 (keyboard).—Explain chord and triad. Pupils then play a scale of triads in the above keys. Again the pupils recite at the piano, playing the scales of triads with the third of the triad and the fifth of the triad in turn at the top of the triad.

Recitation 3 (written work).—The class bring to the recitation the scales of C, G, D, and A, neatly written; also the scales of triads in these keys.

Ear-training. The teacher plays these scales of triads, the pupils naming the chord numbers, noting the difference between IV and V and distinguishing what tone is used for the top note.

Recitation 4 (at the piano).—Harmonize a short three-measure melody in 4/4 time, using half notes. First, explain primary triads. Our melody is E-F-E-D-E—(I-IV-I-V-I). (Notice that the first tone is the third of the chord.) The pupil at the piano, using the right hand, plays the primary triads under each tone. What will improve this? The pupil must strengthen this by giving his house a foundation. A bass is needed. He puts the root of each triad in the bass, doubling the root of the chord, and has the melody harmonized for soprano, alto, tenor, and bass.

The foregoing four recitations are all from one lesson out of the text-book.

Recitation 5 (written work).—Bring to class the above exercise written neatly in ink, with the proper Roman numerals. Oral drill on the scales of C, G, D, A, also the primary triads. Establish in the minds of the pupils the vocabulary of I, IV, V; for instance: I, C-E-G; IV, F-A-C; and V, G-B-D. Why are they called primary triads?

Recitation 6 (keyboard work).—Class recites by playing the scales of E, B, F#, and C#. Use whatever time is left for review and listening.

Recitation 7 (keyboard work).—Using the melody given in Recitation 4, the pupils play this harmonized in the keys of G and D.

Recitation 8 (written work).—Bring to class, written, the scales of E, B, F#, and C#. Bring to class the exercise given in Recitation harmonized two other ways in the key of C, but using the same Roman numerals. First, this is done by starting the melody on the root of the chord; for instance, C-C-C-B-C. The other way, by starting the melody on the fifth of the chord, thus: G-A-G-G-G, and so on.

I have given as a sample of daily drill eight recitations. Just keep before you the fact that high school harmony is nothing more nor less than class drill. As I stand here before you, I am perfectly aware of this year's sentiment in

the Conference, namely, "Beware of too much technic in school music." In Wednesday morning's *Cleveland Plain Dealer* I saw the head-lines, "Speakers Emphasize Too Much Do-Re-Mi." Our President in his Tuesday morning address said that "we must have more song-singing." Dr. Snedden voiced nearly the same sentiment. But this sentiment concerns the mass of school children and has not to do with a specialized group of harmony students who have chosen a definite subject to specialize in for the time being. I look upon a group of harmony students as I would a glee club group or an orchestra assembled for a definite purpose. And I think, too, that harmony taught by drill consistently will bear better results—will become more interesting to the pupil as he grasps his subject. By drill, also, we avoid many pitfalls, such as the pupils *not* getting a thorough hold of the subject, getting discouraged, and dropping out. I might say, in closing, that drill is not to become mere routine. It must be businesslike. It must be made interesting; it can if the class is made to feel its responsibility.

An Outline of a Two-Year Harmony Course

FANNIE C. DILLON, *Los Angeles, California*

In approaching my subject, I will not take time for preliminaries to any extent because of wishing to use these few moments in the discussion of matters especially interesting to those present. I do wish, however, to express my appreciation of the privilege that Professor Heacox has extended to me in so kindly inviting me to send this paper to your harmony round table.

First of all, I have been endeavoring, as a composer, to train my pupils, from the very first, toward practical composition as well as toward good musicianship in the knowledge of harmony. This has obliged me to leave out much of the purely theoretical practice of the kind that helps students to work in an uninteresting way for months or years, perhaps, upon some simple phase of harmonic practice; and has also obliged me to add much information that composers are bound to acquire along the line and of a nature found very rarely indeed in text-books.

May I trace, then, from the very beginning the training that I have felt necessary toward actual composition; first stating that I feel all students should be taught with a view to composing, whether they are ambitious to become composers or not. Just as in every high school and college students in English classes are taught to write essays, stories, poems, whether gifted in literature or not, so that they may thoroughly understand and appreciate the workmanship of great writers, at the very least, I feel, also, that our students of harmony should learn to write musical compositions; for there is surely no better way by which they can learn to appreciate and understand the music of great composers.

In the very beginning I do not, of course, try to have them practice even the simplest elements of actual composition. I understand that this is done by many teachers, however, as early as the very first term in the study of harmony; but I am not among those who believe that this can be done with real knowledge or efficiency, because it stands to reason, does it not, that no student

can gather together sufficient musical "vocabulary" in one term's work to make its application possible in writing even as simple forms as the small two- and three-part song forms. The study of form cannot begin, I feel, without much confusion, until the student has learned enough about many different harmonies to apply them intelligently in composing music in the different forms.

My first term, then, is devoted entirely to the study of harmony, beginning with the scientific division of the keyboard as an aid to sight-reading and accurate notation. Then scale construction is taken up, with signatures, and afterward relative minor scales. Analysis is begun at this point by having students turn to simple compositions written in minor keys and by having them recognize the harmonic mode, by the seventh raised; the melodic, by the sixth and seventh raised, and the natural, by the absence of accidentals. Always there seems to be an enjoyment among the young people at their ability to detect the various minor modes, all of which are, of course, so frequently to be found in the same composition. The tonic, or tonal, minor scales are next taken up and followed by the study of intervals. After intervals are well under way, the ear-training and keyboard work begins; to which we devote our Mondays, finding as we do that a full day's work on these subjects gives us more solid concentration than the effort to deal with them a few minutes at a time during each session. This is probably because our periods at Los Angeles high school contain only forty-five minutes. Of course, if we had an hour we could easily take up the ear-training and keyboard work more often; which work should, of course, be done in private teaching.

I have grown to believe very much in giving the most modern views and practice of harmony as early as possible, along with the more regular training; for example, in giving intervals it has seemed well to show the students that intervals can be augmented and diminished not only by a half step upward or downward but also by a half step at the same time in both directions, as well as by a whole step upward or downward, or in both directions at the same time. Also, that they can be diminished or augmented upward a whole step and downward a half step at the same time, and vice versa. These intervals are all to be found in our most modern harmonies, especially in the altered seventh and ninth chords. It proves always to be of great interest to the young people to see these intervals as used in such chords, and I would like to see them all included in text-books, instead of only the half-step augmentations and diminutions; since they are used not only in altered chords, as we know, but also in many beautiful modulations and in other ways as well.

After the study of intervals, we enter the work upon triads in all their positions, learning to resolve the diminished and augmented triads to their tonic before beginning to learn voice-leading in other ways; for I find that an early knowledge of the resolving of the leading-tone and subdominant notes (the law of the tri-tone) is most necessary to be acquired as soon as possible. The altered triads I give also at this time, so that the most modern usage of triads may be very early learned.

As soon as each phase of harmony has been given, I follow it up with the keyboard work as well as with the ear-training. It has never seemed possible to teach a harmony very successfully from the standpoint of the ear and keyboard work first, and then to follow this with the written work; although it can of course be done. I find, in my own experience, that students learn to

play and hear a harmony far more quickly *after* they have learned to write it (and thus understand its principles) than before they have learned to do so.

The connection of triads, through voice-leading, in the major keys, is taken up next, with all the principles of voice-leading illustrated, and is taken up also by building upward from the bass notes. Next, the same work is done in the harmonic, melodic, and natural minor modes, respectively. Melodies are not dealt with until the study of form begins, in the third term, excepting for a few principles of good melody-leading and building, which are needed, of course, to make a sufficiently effective leading of the soprano voice.

After voice-leading is well understood in the written work as well as in the keyboard and ear work, we learn to resolve the diminished and augmented triads to other triads than the tonic, deceptively. This provides very interesting ear work also, we always find, in distinguishing the differences between the tonic and other resolutions.

Next, this work is followed by the dominant seventh chord, both in its strict resolutions to the tonic and deceptive resolutions elsewhere. At this point our first term's work ends.

In the second term, after commencing with thorough review, we enter the study of cadences; first, in major keys, learning the simple forms of cadence and applying them at the ends of voice-leading examples. The study of cadences takes a long time in our work, for we realize the tremendous importance of cadences in musical composition.

After learning to deal easily with cadences in major, we take up the differing principles needed for cadences in minor keys; after which the cadences are extended, both in major and minor keys, by the various principles of extension. We work a long time on extended cadences, realizing that in composition cadences are rarely used without extension. This work is followed by much analysis as well as by the needed key-board and ear-training work. In all, the time needed for studying cadences consumes, in my course, nearly half of the second term.

I might state at this point, in regard to ear-training, that I do not try to teach absolute pitch in my high school courses, for I feel that this is almost impossible to acquire without especial, private training, and even then I doubt that its value is to be compared in importance with that of harmonic ear-training; in other words, with the ability to recognize the nature of every harmony quickly and easily. It would, of course, be splendid if every student could acquire absolute pitch; but I am sure that every teacher knows the great difficulty of making this possible, especially in the limited time devoted to a high school course. However, it has been my experience to find that harmonic ear-training always leads up to the training in absolute pitch so efficiently that the latter is far more easily acquired *after* a thorough course in harmonic ear-training than beforehand. In my own experiences as a student, I was trained in absolute pitch only after first learning easily to recognize all the different harmonies, cadences, dissonant notes, and all other phases of the teaching of harmony.

And now to continue, in my high school classes the second part of the second term is devoted to the study of all the different kinds of dissonant notes, applied as embellishments in cadences, and in various kinds of examples in voice-leading, as well as in the invention of interesting figurations adapted for

melodic embellishments; while other figurations, to be adapted to accompaniments, are also invented. The term's work ends with training in different kinds of modulation.

The students are now ready, at the beginning of the third term to study form, and to study seriously; also the art of melody-building, which is, of course, in all its aspects an inherent part of phrase construction; hence it belongs to the study of form. All the different rhythms are studied, first of all, with their respective influences upon various phrase constructions. This is followed by the simple construction of four-measure phrases, in simple rhythms, with a keen study of the melodic construction in the question and answer of each phrase. After melodies of some real interest are invented, we proceed to build them out into single-period form.

The well-constructed single period is then elaborated into double period as the first part of a little two-part form. The second part of the form we devote to a phrase group for practice in this kind of phrase form. This first little two-part form is written for piano, much care being taken in the invention of accompaniment figures and extended cadences, also modulations. After finishing this first little composition, the student should make the second one, I feel, always a song, for I find that very especial stimulus to melodic invention is given through song-writing. Of course, song-writing also teaches how to devote both clefs in the piano part entirely to the accompaniment. Another advantage is that this form now rests the minds of the students, through having a poem and a solo voice to work with, after their preceding weeks had been spent on writing for piano alone. The students always take great interest in learning to scan the poem, seeking the inflections of each sentence and diagramming each in order to follow them rightly in their melody. Also, they diagram the placement of strong and weak accents in the words, so that the ones which are accented in the poetry will not be placed on weak beats in the music; thus avoiding false accenting. I find nothing more important to drill the students upon than the study of accenting, unless it is inflection. I have them read each line aloud while diagramming the inflection, so that they will make no anti-climaxes, so to speak. The writing of their first song always brings so much added development that afterward the students really begin to write with some measure of freedom.

Those who are musical always bring forth songs and other compositions fully worthy of being used at our high school recitals; while the fewer quite talented students write well enough sometimes to submit manuscripts for publication. The untalented students construct their compositions with interest and zeal; but, of course, these students never have any measure of spontaneity about their work.

After the first song is written, a solo for violin is begun in a three-part form, involving the study of more complicated phrase constructions, phrase extensions, and other irregular phrases. The third term's work ends after the writing of a second piano composition.

In the fourth term the students are able to write with considerable freedom. Often their skill and the results are quite surprising.

We alternate the writing of longer forms, such as variations, choruses, little string trios and quartets, with smaller compositions, and now and then cease the composition work entirely for a few weeks in order to have a rest, during

which time new chords are learned, new modulations also, and many of the more modern interpretations of harmony are taken up.

The altered harmonies of the seventh, ninth, eleventh, and thirteenth are studied; also the chromatic triads.

The fourth term ends, with considerable ground covered both in harmony and in practical composition, in this two year's course, which is, however, all too short. In the private teaching, all points from first to last are dwelt upon more extensively in all phases of the work. More time is taken for ear-training and keyboard work; while analysis forms an exceedingly important part of the work. It is too bad that in a short high school course a teacher has not the time for such extensive analysis, for nothing can be more helpful and important than much analysis, as we all know, in training young composers.

Surely, with such great interest and efficiency as we find among many students, and with musical composition being taught in so many cities of our land, we can hope to bring forth composers of real greatness in time. The day will come when a gifted young composer can receive in any city of our country an early and thorough training in composition of a kind which developed the greatest composers of Europe. Instead of beginning this training in the high school years, our schools should begin it with the kindergarten and continue it through the grammar grades; for we certainly cannot hope to produce composers with the masterly technic of a Beethoven or Mozart until we are able to train our young geniuses from as early an age as the great composers in Europe were trained.

Our lack in this country is not of talent, nor indeed of genius; but it is a lack of an early and efficient training in composition.

May I close this paper with an appreciation of Professor Heacox, whom I congratulate upon his successful efforts in making available just such training to our compositional talents throughout our country. Great success should come through his new work ("Harmony for Ear, Eye, and Keyboard"), Professor Heacox being the first one to write in his text-book upon the needed instruction in keyboard work combined with the right equipment in harmony.

Annual Business Meeting

THURSDAY MORNING, APRIL 12

The business session of the Music Supervisors' National Conference, held at the Hotel Statler, Cleveland, Ohio, convened at ten o'clock, President Karl W. Gehrkins presiding.

President Gehrkins: The first item of business on the program of the annual business session is the Treasurer's report. It will be an incomplete report, but an interesting one. Mr. McFee.

Report of Treasurer

A. VERNON McFEE

The report is very incomplete. The figures I shall give you will be approximate only.

Present last evening, with badges on, at five o'clock, 1,419. I imagine that has reached close to 1,500 this morning, as we have registered several people since eight o'clock.

The total enrollment today is approximately 2,400. I feel safe in saying that our enrollment will go over 2,500 before everything is in. When I left home they were coming in in great bunches, and I expect to have two or three hundred when I get back.

Total cash received from last year's Treasurer, \$2,679 and a few cents. Cash received to date, in the Conference, \$7,132.15. The expenses paid up to this time amount to \$3,963.67, leaving a balance on hand of \$4,967.38, which, of course, will be decreased considerably after the Cleveland meeting, inasmuch as many of the bills which have come in for the Conference meeting here have not yet been paid.

President Gehrkins: We will now have the report of the Second Vice-President, the Editor of the Journal, Mr. Bowen.

Report of Editor of the Journal

GEORGE OSCAR BOWEN

The Constitution and By-Laws of the Conference state that the duties of the Second Vice-President are those of chairman of a committee on *Publicity*. It would seem that since the adoption of that particular clause in the By-Laws the duties of this particular officer have somewhat expanded.

It is not my purpose to go into all of the details concerning my office today, for that would take the entire session, but I must have time to tell you something concerning certain things which you will all wish to know.

In the first place, it would seem that my first duty is to edit, produce, and deliver to you, the members of the Conference, the Book of Proceedings of each annual meeting.

It is a crying shame that the Book of Proceedings of many of the past meetings have not been in the hands of the members of the Conference until nearly ten months after the meeting was held, and personally I feel that the members of the Conference have been most kind and lenient in their criticisms. But if you could *fully* realize the many difficulties under which we have to work in the production of the book, I am sure you would still desire to be charitable.

In the first place, the editor of the proceedings is dependent upon the President for the copy, and he in turn must look to the Secretary, who, the Constitution states, "shall deliver all copy for the Book of Proceedings to the President within 30 days after the meeting is held." Now, the Secretary cannot deliver this copy to the President unless you who make the addresses and the reports turn them over to her. And right here is where the principal difficulty arises in connection with the prompt production of the book. Some of the speakers at our Conferences choose to speak extemporaneously or from notes. Unless we have the most competent stenographers to record the addresses, it is difficult to have an adequate report of them, and even then the speakers wish to edit them before they go to press.

Last year many of the reports made at the Conference and the stenographic notes of some of the addresses were turned over to the Secretary in such condition that they were not usable. One of the finest addresses made at the Nashville Conference never did reach me, and therefore is not in the book, and the giver of still another wrote about November first saying that he "had sailed for Europe soon after the Nashville meeting, and had therefore been unable to write out his address." I might go on and give you a long story concerning the difficulties under which Secretary Ada Bicking and President Frank Beach worked at the end of their term of office, to say nothing of your editor.

So my plea to you concerning this phase of my work is that when you take a part in the proceedings of the meetings you will write it out and give it to the Secretary *at the time*, for if you leave it until you return to your home it will not be done until other things are out of the way.

The Journal

My second job for the Conference is bigger and more continuous; in fact, I sometimes wonder whether my *real job* is that of editor of the Journal or that of director of several phases of school, university, and civic music in Ann Arbor.

Were I to attempt to give you all of the details in connection with the production of the Book of Proceedings and the five issues of the Journal, nothing more would be accomplished at this session. Let me say, briefly, however, that this work is no longer done in one corner of my library or in the attic, but in a well-equipped office in Lane Hall, the religious headquarters of the university campus. During the past-year there has been at least one young woman busy in that office all of the time, two most of the time, and three or four some of the time. Besides this, I have personally devoted from 15 to 30 hours each week to the work.

You will not be able to understand, of course, how so much time could be spent in the production of the Book of Proceedings and the different issues of the Journal. Let me tell you something about it. A year ago today the Conference had no mailing list of its own and was dependent upon the kindness of other people. Today we have *at least a fairly accurate* list of more than 10,000 names of supervisors and teachers of music in the public schools, state normal schools, and universities of the country. From the returns which we receive after each issue of the Journal, we feel confident that this list is better than 90 per cent correct. We do not and never have claimed that it is now or ever will be 100 per cent effective; that could not be because of the many, many changes of position which are made in our ranks every year. There are still some three or four thousand people who should be upon our lists and whom we hope to add as time goes on, but it is a long process.

The processes of securing these lists will not be particularly interesting to you, and I shall not go into details, *but I should like to say that you, each one individually, can do more to make our lists correct than any other agency.* Some of you did not receive your Book of Proceedings because the address which you gave the Treasurer last year was not your abiding place when the book was ready for delivery.

After all, our lists up to date are a success, and when you State Chairmen, *who have been so kind and cheerful*, find a number of "dead ones" on the copy that I send you please don't be too sarcastic about it.

And what do you suppose it has cost to build up this list? A number of people said, when we started out to do the job, that the cost would be prohibitive. It has been expensive, but worth while, as I can show you. Let me enumerate some of the items. The mere matter of office help for correspondence, checking, re-checking, and re-checking again the lists, tabulating them, card cataloguing, indexing, alphabetizing, correcting them from old to new addresses, making the addressograph stencils, mounting, filing, and alphabetizing in state lists in the big cabinets, taking out "dead ones," putting in new ones, and a million and one other little details, *which must be done* if the list is to be made and kept effective at all, has cost a little over \$650. And please remember that this is in addition to other regular office work and the production of the Journal.

To accomplish this, we had to have equipment, and the Journal establishment now owns a graphotype machine for making the addressograph stencils; a foot-power addressograph, a hand addressograph, both with lister and ejector attachments; cabinets of 78 drawers containing the addressograph plates, card-filing cabinets, two typewriters, and a few lesser objects necessary to any well-equipped office; and these have cost \$901.57.

It has, therefore, cost us, to produce the list alone this past year, in the neighborhood of \$1,600.

We have already sold this list to enough people to bring us in \$650. There is a demand and a real market for a list such as we are building up, and it is one of the legitimate means which we have for assistance in this work. Another year we shall be able to say that the entire cost of the list has been met by the sale of the list itself. I could give you some very interesting details in this connection if there was time.

Next fall our list will have to be entirely revised if we are to keep it effective, and unless it is constantly revised it is useless. This again will entail a large amount of work and the expenditure of a considerable sum of money, but we shall not have to purchase complete new equipment. The Journal should and will be able to take care of this expense.

The possibilities of the Journal are limited only to what we may vision for it in the future. Our advertisers list is growing wonderfully, and more and more our advertisers are giving us words of appreciation of its effectiveness. This is well, for without the advertisers there could be no Journal.

But we should not produce a periodical in which the matter is entirely advertising, for this would please neither the advertisers nor the readers, and we are just as anxious to please the readers as though they were paying what the Journal is worth to them. The assistance of every member of the Conference is needed if the Journal is to fulfill its mission.

President Gehrkins: You have heard the report of the Second Vice-President. A motion is in order to approve the report.

It was voted, on motion duly made and seconded, that the report of the Second Vice-President be approved as read.

Report of the President

President Gehrkins: I wish to make a very brief report as President at this time. We have not usually had a President's report on the order of business, but there are three things which I should like to speak of.

The first one is the matter of the mailing list. I was very much interested in hearing Dr. Dann say last night, as he sat beside me at the table, that he thought this was the most important thing we had ever done, and I am not at all sure but that he is right. It is a very important thing. I have had it in mind for several years. Three years ago I proposed it, but it seemed to be such a tremendous proposition that no one had the nerve to tackle it, and it was only last spring when Mr. Bowen and I, being both bold and unafraid, got together and talked about it seriously, that a definite plan was concocted and Mr. Bowen has made a remarkable start, it seems to me, on the carrying out of that plan.

I know of no single thing which will have so great a tendency to increase the effectiveness of the work of this Conference as a correct mailing list which is corrected annually so as to make it available early in the school year for us that year.

The second item about which I wish to speak is the matter of making available more money. I made a plea last year, perhaps some of you will recall it, at Nashville for relief for the President. I said to those of you who were assembled at that time that in order to have such relief more money must be raised. We need more money for all sorts of things. We are getting so big, we are getting so important, we are branching out in so many different directions that the machinery which was originally devised for raising money for us is now altogether inadequate. I will not go into the details.

There is one thing that has been done this year, and I wish to speak of it because I hope it will be carried on by next year's officers, and that is the mat-

ter of controlling the exhibition space. I have felt for years that the exhibits of music and other musical merchandise was a very valuable part of each Conference. I rather encouraged the commercial interests to represent what they have to sell us which is good at the Conference here, but I have felt that since they are to reap in that way a great benefit they ought in turn to help us to pay for the legitimate expenses of the Conference, and therefore I proposed to the Board of Directors this year that we charge each exhibitor a certain amount for his space. We secured the permission of the hotel to do this, and are going to be able to add to our funds something like a thousand dollars as the result of that venture. That is one way in which we are going to be able to increase our money if we keep it up from year to year, and I hope it will be done again next year.

The second item in connection with the matter of raising more money is charging Associate Members \$2 instead of \$1. Each year for the last three or four years the comment has been made, "What a bargain Associate Members are getting for \$1!" They are getting all of these fine concerts, any one of which would cost \$1 to \$1.50 and \$2, and in addition all of these wonderful addresses, etc. Local people constitute practically all of the Associate Members.

We discussed it in the Board yesterday and decided that we would propose an amendment to the Constitution. That amendment will be read this morning and you will be able to act on it tomorrow morning and pass it if you choose.

The third means of raising additional money which I have devised (you will think I am a great money raiser before I get through) is adding another class of members. We have at this time three kinds of members, and the Board of Directors are proposing that we add a fourth membership to be called "Contributing Members," composed of those who have a dollar or two extra and who feel kindly enough, sympathetic enough toward the Conference to wish to do more than they are required to do in order to become members and have the privilege of membership; and so we are going to propose another constitutional amendment to the effect that a fourth class of members be added to be called, as I said before, "Contributing Members." They will be in every way like active members, to have all the privileges of active members, but to pay \$5. instead of \$3. No attempt is to be made to coerce people to take out the \$5. membership, but simply to make it possible for anyone who wishes to contribute in that way to the finances of the Conference. That amendment is to be read today to you so that you may act on it tomorrow morning and pass it if you wish.

The third thing that I have had on my mind this past year has been the division of work. I do not want to make myself obnoxious. No body of this sort has a right to demand as much time from any one person as is now demanded of the President. A great many of the things I have done this past year I have resented very much having to do. I have felt that somebody else ought to be doing them. I have felt that my time ought to be given to formulating a program—that ought to be my big job. As a matter of fact, the forming of this program has been one of the comparatively small jobs.

At present there is no one else to do them, and if they are to be done the President has to do them. I was anxious to have them done, and therefore I did them, but I have given my entire year to the Conference. I have done prac-

tically nothing else. I have literally lived it day and night, eaten and slept it, and all the rest of it. I don't believe any body of this sort has a right to demand that sort of service from any one of its members; therefore, I have been thinking very, very seriously about the matter of dividing the work in such a way that various other members of the Executive Committee and the Board might be made specifically responsible for certain things, such as the membership campaign, the appointment of state chairmen, the application for railroad fares, the matter of controlling the exhibition space, etc.

I thought I had a reasonable plan worked out, and a month ago I submitted it to a number of people, including all the Past Presidents. They agreed on the essentials of the plan, but disagreed on details. I therefore thought it best not to press the matter in that form, but instead to ask you for the appointment of a committee to go over the thing very carefully this year and make a recommendation with regard to a division of work at our annual meeting next year.

It was voted, upon motion duly made and seconded, that the report of the President be approved.

Mr. Butterfield: I move that a committee of three be appointed by the Chair to recommend at the next annual business meeting some method of relieving the President of certain routine duties and the distributing of these duties among other officials where these duties can be most efficiently performed.

The motion was seconded.

Mr. Miller: The Constitution provides that the Chairman of the Board of Directors shall take charge of the business arrangements of the Conference. When the meeting was held at Lincoln, Nebraska, I was Chairman of the Board of Directors, and I took charge of most of the arrangements of the Conference, and that left the President free to devote almost all of his time to the arrangement of the program.

Later, when I was President, Dr. Dann was Chairman, and I delegated a great deal of the work to Dr. Dann, according to the Constitution. I think the Constitution already provides for this very thing, if it is followed out.

Mr. McConathy: You are right, but since Mr. Miller's experience as Chairman of the Board of Directors, and since Mr. Miller's experience as President, I happen to know that the Conference has grown. My own experience as Chairman of the Board of Directors and later as President has taught me that the Conference not only has grown but it is still growing.

It is true that the Constitution provides for certain things to be done by the Chairman of the Board of Directors, and it may be true that the Chairman of the Board of Directors has not always been called upon to perform these duties. Take for instance this year, Mr. Woods, in Oakland, California: it was impossible for him to perform certain of these duties. Therefore, that provision of the Constitution cannot always be depended on because we cannot always anticipate that the Chairman of the Board of Directors will be available for the certain, specific, needed thing in the business of the Conference.

The motion was carried unanimously.

Report of Committee on Necrology

C. H. CONGDON, *Chairman*

President Gehrken: I shall now call for the report of the Committee on Necrology.

Mr. Congdon: I would like to suggest that this matter be handled in a different way. You can readily see it is impossible to obtain notices of all the deaths that have occurred unless you get out a circular letter and send it to the members of the Conference wherever they are.

I also would like to resign from this position, which I have held for some years, and delegate it to somebody else. It can just as well be handled by the machinery of the convention as to have a special chairman of the Necrology Committee.

I have only had two notices of deaths. That seems like good news, but we know very well there have been more. Edna M. King, Supervisor of Music at Springfield, Mass., died November 6, 1922. She had been a successful supervisor for three years in Illinois, one year in New York, and two years in Springfield. She was a member of both the National and the Eastern Conferences.

I have another notice here sent to me by the wife of Mr. A. G. Slit, of Shanesville. There is nothing on the card to indicate how it came into my hands. It came through the mail, and that is all I know about it.

Another death was that of Mr. Hammill G. Cogswell, Supervisor of Music of Washington. He was well known in this Conference and to the supervisors throughout the United States.

The following names were given: Mr. Sturgeon, of Mt. Vernon, N. Y.; Dr. Coerne, of Boston; Dr. Moore, of Dunmore, Pa.; Dr. Owen; Mr. Bottsworth, Supervisor of Jamestown, N. Y.; Mr. Al Johnston, Supervisor of Connecticut.

The Conference stood and sang one stanza of "Lead, Kindly Light."

Report of Nominating Committee

JAY W. FAY, *Chairman*

The report of the Nominating Committee will be in the form of a printed ballot which will be distributed immediately. There are, as required by the Constitution, two candidates for each office for which you are to vote. It will be necessary for you to add at the bottom of your ballot one of these two names for Auditor: P. C. Hayden, Keokuk, Iowa, or J. C. Thompson, Joliet, Illinois.

The result of the election for officers for the ensuing year was as follows:
President—W. Otto Miessner.

First Vice-President—Miss Inez Field Damon.

Second Vice-President—George Oscar Bowen.

Secretary—Miss Winifred Smith.

Treasurer—A. Vernon McFee.

Auditor—Philip C. Hayden.

Chairman Executive Committee—John C. Kendel.

President Gehrkins: There are several amendments to the Constitution proposed, and in order to make it constitutional to vote upon them tomorrow they must be read for your information today. We are not to discuss them. They are simply read for your information.

The proposed amendments were read, as follows:

Article 3, Section 1. Membership shall be Active, Associate, Honorary, and Contributing.

Article 3, Section 4. Any person interested in public school music, who desires to contribute to the support of the Conference, may become a Contributing Member. Contributing Members shall have all the privileges of Active Members.

Article 4, Section 2. The dues for Associate Members shall be two dollars (\$2.00) annually.

Article 4, Section 3. The dues for Contributing members shall be five dollars (\$5.00) annually.

President Gehrkins: The second amendment proposed by the special committee on Educational Council has also been unanimously approved by the Executive Committee. It will now be read for your information by Miss Glenn, chairman of the committee.

Report of Committee on Educational Council Amendment

The Committee on Educational Council recommends:

First—That the resignation of the Educational Council be accepted, and that the Conference hereby express its very deep appreciation of the splendid services of that body.

Second—That the following be adopted as an amendment to the Constitution, to be called Article IX, and to take the place of Section 4, in Article V, the fifth section of Article V being renumbered Section 4:

AMENDMENT

ARTICLE IX.—NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

Sec. 1. The National Research Council of Music Education shall consist of fifteen (15) active members who have done notable work in the field of school music.

Sec. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make an annual report of its findings to the Conference.

Sec. 3. The active members in attendance at the Sixteenth Annual Meeting of the Conference in Cleveland shall elect by ballot fifteen (15) members of the National Research Council of Music Education from a list of thirty (30) nominees selected by the Nominating Committee. Of the fifteen (15) members so elected, the three (3) receiving the highest number of votes shall hold office for six (6) years, the three (3) receiving the next highest number of votes shall hold office for five (5) years, the three (3) receiving the next highest number of votes shall hold office for four (4) years, the three (3) receiving the next highest number of votes shall hold office for three (3) years, and the

three (3) receiving the next highest number of votes shall hold office for two (2) years.

Sec. 4. All vacancies in the National Research Council of Music Education shall be filled at the next succeeding annual meeting of the Conference, by election of the active members present at that meeting. All elections to the National Research Council of Music Education, subsequent to the elections at the Sixteenth Annual Meeting in Cleveland, shall be for a period of five (5) years.

Sec. 5. The Nominating Committee shall nominate two (2) active members for each vacancy in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Sec. 6. No member shall be eligible to re-election to the National Research Council of Music Education until after one (1) year shall have elapsed after the expiration of his term of office.

FRIDAY MORNING, APRIL 13

President Gehrken: The business session is now convened and we shall listen to the report of the Committee on Resolutions.

Report of Committee on Resolutions

MISS ADA BICKING, *Chairman*

Be it Resolved, That as we approach the conclusion of the Conference period we are filled with a sense of deep gratitude to the many individuals, societies, and institutions who, by their hearty co-operation, earnest support, and cordial enthusiasm have made possible the success of this, the fifteenth and largest Annual Conference of its history.

Especially do we extend our thanks to the Board of Education; to Mr. E. R. Jones, the Superintendent of Schools; to Mr. J. Powell Jones, Supervisor of Music, and his assistants, and to the principals and teachers of the public schools for opportunities that have so generously been provided for observation and demonstration work.

For contributing in large measure to the success of the Conference, we wish to thank the Chamber of Commerce for its substantial assistance for physical arrangements.

To the Musical Arts Association, to Mrs. Adella Prentice Hughes, and to Mr. Nicoli Sakaloff, for the magnificent program given by the Cleveland Symphony Orchestra and for the privilege of attending the Music Memory Contest.

To Mr. Beryl Rubenstein, Mr. Andri de Rebauspierre, Miss Lela Robson, Miss Virginia Gehrken, Miss Jessie Miller, Mr. Edwin Arthur Kraft, Mr. Douglas Moore, and the Singers' Club of Cleveland, for their delightful contributions, our thanks are gratefully accorded.

To Mr. Walter Damrosch, James H. Rogers, Wilson G. Smith, Leonard Liebling, Thomas James Kelly, these friends of school music, for their inspirational addresses.

To the Women's Committee of the Cleveland Orchestra and to the Cleveland Automobile Club, for the delightful ride through the city parks and boulevards, concluding with the visit to the Cleveland Art Museum.

To the various musical organizations of Cleveland, for the reception on Tuesday night.

To the management of the hotel and its employes, for their unfailing courtesies.

To the visiting glee clubs, orchestras, bands, and classes, for their excellent programs and demonstration.

To Muehlhauser Brothers Piano Company and the Dreher Piano Company, for their contributions of pianos used during the Conference.

To Mr. J. W. Vickerman, for the efficient handling of business details for local arrangements.

To the publishers of school music for providing material for our use at all gatherings.

To the press of the city of Cleveland, for helpful publicity.

To Mr. Osbourne McConathy, Mr. George Bowen, and Mr. Otto Miessner, for the success of the annual concert.

To Mr. John Beattie, for the collection of programs which were found exceedingly helpful and filled with suggestions.

To Mr. Paul Weaver, for bringing the "Supervisors' Book Shelves" that have created a great deal of interest.

To Miss Alice Jones, Secretary, and to Mr. A. Vernon McFee, for the efficient method in which they have performed their duties.

To Mr. George Bowen, editor of the Supervisors' Journal, for his tireless energy and great care exercised in editing the 1922 Book of Proceedings and promoting publicity for the Conference.

To Mrs. Frances E. Clark, whose maternal interest in the foundation and growth of this Conference, we wish to extend our deep appreciation for the generous provision of a life membership in the National Federation of Music Clubs linking these two great musical bodies and making possible a broader functioning of music throughout our nation.

Particularly to our President, Mr. Karl Gehrkins, who has given himself for the past year unreservedly to the many details and to the building of the strong and helpful program which we have enjoyed, we most earnestly extend our most sincere thanks.

To all others who have graciously contributed to the success of this wonderful Conference, we, as a body, extend our appreciation.

Submitted by the committee.

ADA BICKING, *Chairman*, Evansville, Indiana.

EDGAR B. GORDON, Madison, Wisconsin.

Miss Bicking: I move, Mr. President, that you accept the resolutions as offered.

It was so voted.

President Gehrkins: The report of the Committee on Week of Song will now be heard.

Report of Committee on Week of Song

Miss Bicking: I am the only member of that committee present today. It has not functioned in any way whatsoever.

I think that perhaps this is a thing that might have a word of discussion from the floor. The committee has no reason for being unless there is a need for a national week of song and unless the members of the Conference are back of that thing. I think most of us feel that the song singing in mass is a great thing, but very few have felt that one particular week could easily be accepted by everybody, and some people have been lukewarm about it. I believe it would be a fine idea to have a little discussion here and then have a new committee appointed that might function under some sort of instruction from the national body.

President Gehrken: Will you allow me to give information at this point? Miss Sanford, the chairman of the committee, has been in correspondence with me at various times during the year, and I believe that she is formulating a plan of activity to go into effect during this next year. There has been considerable difference of opinion with regard to the matter and there have been apparently several conflicting notions at work in various parts of the country.

Something like a month ago, Miss Sanford wrote to me for the last time and said that she thought they were going to be able to coöperate with Mr. Tremaine, of the National Bureau of Music, of New York City, and have the committee from this Conference work with Mr. Tremaine in really doing something, beginning next fall. My understanding was that it was Miss Sanford's thought that the committee be allowed to continue its work during another year, and unless there is objection I would suggest that we accept Miss Bicking's report as a report of progress merely and continue the committee for another year.

Mr. Tremaine: I have been in correspondence with Miss Sanford in regard to this matter, and it was proposed to have a national music week next spring. She suggests that this body might go on and coöperate with us in that movement, changing the idea from a week of song to a music week to take place some time during the spring in 1924, and at places where they cannot synchronize that movement they can have it at different times.

President Gehrken: A motion is in order, if anyone cares to make it, that the committee be continued through the next year.

It was voted, upon motion duly made and seconded, that the committee be continued, with the request that it report something tangible at the next annual meeting.

President Gehrken: We will next have the report of the Committee on Instrumental Music.

Report of Committee on Instrumental Music

JAY W. FAY

One year ago your Committee on Instrumental Affairs was appointed to hold office for two years, and at this time I want to report certain progress and let you know along what lines of activity the committee is working. I should like expressions of approval or disapproval, so that we can go on this year and consummate the things upon which we are engaged.

We are making a statement of the educational value of instrument instruction. Sounds rather simple, but it has taken a lot of thought. It is for the purpose of convincing those who have not yet realized the educational contribution of instrumental music to our program and the matter of publicity is in reaching superintendents and supervisors, and all this has been given considerable thought by the committee. We have nearly completed a census of instrumental music teachers. Most of you have been reached in some way—if not personally, at least through the state chairmen.

In the course of making that survey we have enlisted the services of over forty supervisors besides the members of the committee, and we have obtained so far 1,500 names of bona fide instrumental music supervisors or teachers engaged in some phase of instrument activity. That information has been double filed, card indexed, and a book made and a triplicate list made, one copy of which has been furnished the editor of the Supervisors' Journal, one copy is in the hands of the regular chairman of each committee, and one copy the chairman himself is keeping.

In connection with the census and the general work of the committee, I have visited the Eastern Conference, and the President of the Conference and myself have worked out a plan by which we can have the most perfect coördination between the National and the Eastern. It has appointed a parallel instrumental committee corresponding to this one, and Dr. Rebman, who is a member of the National Committee, is chairman of the Eastern. When there is any research work to be done we shall work at the same time along the same lines and will therefore have no duplication of activity. I might add in that connection, since it seems to interest you, that Mr. Gebhart has made the same promise for the Southern Conference. Details have not yet been worked out, but I shall go in person to Louisville and see that it is done. Mr. Glenn Woods has guaranteed the same sort of arrangement for the Western states.

I want to say in connection with the census and questionnaires in general a few words. This is to be followed immediately after this Conference by sending out to the proper authorities and in a very systematic way a follow-up, so that every return will be sooner or later made, and the information coming in will be exhaustive, a questionnaire on instrumental conditions throughout the country.

I should like at this time to discourage any private questionnairing along instrumental lines. If any of you get a questionnaire on instruments affairs that does not come from the committee, I should regard it a personal favor if you disregard it or send it in to the committee. If some one recommends to some one of your pupils to make a little investigation along instrumental lines and sends out a lot of questionnaires, please have that done through the committee. We want particularly to stop all of the partial questionnairing we can, because it makes it so difficult to get a thorough survey when the time comes to put over the official questionnairing.

We have taken up the matter of minimum requirements of instrumental music supervisors, and the application of that is that we are getting a list of all the schools in the country that are offering any training of music supervisors and in their course are giving instrumental work, and we shall keep in close touch with them and encourage them to provide the means of acquiring

those qualifications which we regard as essential for instrumental music supervisors.

The matter of material is enormously important. Dr. Rebman lists the finest things that have been done up to date. We are going to bring that list up to date. It is already two or three years old. We are going to extend it to include band material which it does not cover, also methods and studies and auxiliary material for the various instruments which are studied, and have a carefully graded list of pieces for outside study of any instrumental music which is to be accredited by the school. That is a long and serious job. We hope to work very harmoniously with the Educational Council along those lines. We think we are the people with the technical information to do that most thoroughly, and we shall report at the end of the year on the progress. It is impossible to do it in one year.

In the matter of publication, we considered very exhaustively the possibility of publishing a new music journal. We decided that for the present we would not do anything along that line. Sooner or later such a thing will have to be done. Mr. Bowen has told us that we can have all the space in the Journal that we need. We have been offered other space, too, and we shall try to give adequate publicity to the things that we are doing, to the consideration of the problems and their suggestions and solutions and for instrumental music supervisors throughout those channels.

As a side line, we have made quite a thorough survey of players in the Conference who would be available material for Conference orchestras.

The committee has been very thoroughly organized for work in the coming year. There are five of us. We have divided the states into five regions. We have been assured coöperation by the various sectional conferences and we have unofficial state instrumental chairmen, the livest wires we can find in every state, who can do things when we are interested in getting things done and work with the regional chairmen who are members of the committee.

We want the committee, above all, to be a clearing house for instrumental problems, and I should like to invite you from this moment on, if you have any difficulties in your instrumental work, to write us about them and we will guarantee that those things will be given consideration and referred to people who can answer them the best, and the answers to your difficulties will be published in articles in the various school journals. We want, of course, to standardize aims and methods of procedure so that what we are all trying to do independently can be done ultimately in the very finest way and contribute most seriously to an educational program in instrumental music.

It was voted, upon motion duly made and seconded, that the report of the Instrumental Music Committee, which is to continue its work next year, be approved, with the cordial thanks of the Conference for the fine work that the committee has done.

Report of Committee on Sectional Conferences

President Gehrkins: I wish to make a very brief report for the Committee on Sectional Conferences, of which I was chairman. I drew up a report and sent it to the various members of the committee about a month ago, and thought we should be able to unite on some recommendations to the Confer-

ence at this time. We were not all quite of a mind on the matter, however, and this week has been so full that it has been impossible for us to have a meeting, so all I can report for the committee is progress in the direction of a more cordial relationship among the various conferences. I do not believe that report needs to be formally accepted by you.

Report of Committee on Propaganda

President Gehrken: I will now call for the report of the committee which, for lack of a better name, has been called the Committee on Propaganda. It is the committee appointed last year at Nashville to investigate the attitude of others outside of the school music people toward school music, and as I understood the matter, if possible to try to change their attitude in some cases.

Mr. Gordon told me yesterday that he should not be able to be here and asked me to say for him that although the committee has done no work this year he has been thinking about the matter, and he thinks there is a piece of work to be done there which may either be done by continuing this committee for another year or that it be turned over to the Educational Council for work. Is there any suggestion or motion from the floor as to what shall be done with this committee called the Committee on Propaganda?

It was voted, upon motion duly made and seconded, that the committee be continued for another year.

President Gehrken: There was read yesterday an amendment which you were told was to be proposed for action this morning, an amendment with regard to additional membership and with regard to increasing dues for Associate Members. There are two separate items. I would suggest that the proposed amendment be read at this time by the Secretary and that we then take up the two items separately.

Secretary Jones read the proposed amendment on membership (see page 231).

Mr. McConathy: I move the acceptance of this amendment.

The motion was seconded and carried.

President Gehrken: Our next item of business is the report of the Educational Council.

Report of Educational Council

CHARLES H. FARNSWORTH, *Chairman*

The first Council of the Music Supervisors' National Conference held its last meeting on Sunday, April 8. The chairman read a report on the findings of the questionnaire sent out by the Council last year. Many questions were not answered in full, so that the report is not complete, in any sense. However, since the counties and cities reporting are probably the ones giving the most time and attention to music, the report is, perhaps, a fair estimate of the extent of music instruction in the public schools of the United States.

In the counties, of the total number of elementary schools reporting, something over four million, or 35 per cent, receive music instruction; of the total number of high schools reporting, nearly eight hundred thousand, or 48 per

cent, have music instruction. In the cities, of the total number of elementary schools reporting, something over six million, or 97 per cent, are receiving instruction; and in the high schools, something over one million, or 48 per cent, receive instruction.

The total number of pupils in the public schools in the United States, both elementary and high school, is given as twenty-one million according to the census of 1919-1920. Of these, twelve million, or 61 per cent, are covered by the questionnaire, of which 38 per cent are receiving instruction.

The total expenditure for education in the elementary and high schools is \$1,039,091,084. The music instruction accounted for in the questionnaire amounts to \$6,546,750. As those not reporting are probably doing very little in music, the figure given above probably represents fairly well the total amount spent on music. This is six-tenths of one per cent of the total expenditure for education.

The matter which took most of the Council's time, however, was the question of a standard of sight-singing for the end of the sixth year of school, the idea being, not that everyone should try to do the same thing, but to determine what a normal accomplishment where music is systematically taught should be. In order to get a basis for discussion, Mr. Giddings was asked to prepare a series of melodies that he thought would be typical of what ought to be required. Forty-eight melodies were presented, some of them to be read by syllables and some by words, for unison, two-part, and three-part work. Directions were also given as to how the work should be carried out. The Council spent most of its time in working over these directions, as it was felt there would not be time enough to settle the question of the melodies. Under the title, "Procedure in Sight-singing Tests," the following was finally passed:

"1. By sight-singing is meant the reproduction at first trial of the intention of the composer, in so far as it is embodied in the musical notation. This involves: (a) good singing tone; (b) appropriate tempo; (c) correct time-values of notes and rests; (d) accurate intonation; (e) due regard for phrasing and the marks of expression; (f) when text is used, right pronunciation.

"1. As soon as the music is presented to the eyes of the children the teacher shall establish the key by sounding the key-tone.

"2. The teacher shall establish the proper tempo by continuing two measures only, after which the singing shall begin immediately. If, however, the music commences other than on the first beat of the measure, the children shall begin singing at the proper point in the second measure counted.

"3. The established tempo must be maintained throughout, with due regard to indicated modifications.

"4. To test whether the pitch has been maintained, the teacher shall, at the conclusion of the trial, sound the key-tone, as at the beginning."

The majority of the Council felt that the melodies offered were too difficult to be produced under the conditions required, and the whole matter has been referred to the new Council for further study and elaboration.

The third matter taken up was the carrying out of the vote taken at the Nashville meeting with reference to the resignation of the Council at the Cleveland meeting. The chairman was authorized to send in the resignation of the entire Council. With this resignation, the service of the first Council, which lasted since the Evansville election, comes to an end. The many hours of stren-

uous discussion of a group holding such a variety of views on the problems of school music teaching has tended to bring the members of the Council into much closer touch and sympathy with each other, so that everyone felt regret at the breaking up of the body. At the same time, the wisdom of a better plan for the organization of the Council was felt, and everyone joined heartily in the wish that the next Council would get as much benefit out of the organization as this one has derived.

President Gehrkins: We will receive this report, but I will not ask for action at this time until we have heard the report of the special committee which was appointed last year at your request to make recommendations with regard to the future of the Educational Council.

Miss Glenn presented the report of the committee (see page 231).

President Gehrkins: You have heard the report of the committee. For your information, let me say once more that this report was brought to the Executive Board, and after a good deal of discussion and some slight modification, later accepted by the committee, the Board agreed to vote unanimously in favor of allowing this amendment to come before you at this time so as to make it possible to have continuity in the work of the Council. If that had not been done by the Board it would have meant that for the next year there would be no Council. There may be no Council now. We have just two alternatives. We must either accept this report as given exactly without any modification or else we must reject it in toto.

If we accept it, then it will be possible to proceed immediately with the election of the new Council this morning. If we reject it, it will mean that there is no Council, for the Council will automatically go out of existence, and there will be no Council next year, and additional machinery will have to be devised for electing a new Council.

I would suggest that in considering the report of the committee you divide the report into two sections, voting first upon the article, then voting separately on the proposed amendment to the Constitution.

Is there any objection to such procedure? Then a motion is in order that number one of the two recommendations of the committee be accepted and approved.

The motion was made and seconded.

Mr. Weaver: You have placed the Conference in a position in which the entire decision of this whole matter depends upon this vote. I would like to be clear in my own mind about this. Is it impossible for the Conference to change the wording of the second part of this report, the amendment itself? Is it impossible for the Conference legally to change the wording of an amendment as it is proposed?

President Gehrkins: It is impossible. The only legal step, in case you should say "No" to this committee report, is to consider another amendment which was proposed sixty days before this meeting in the Journal. As I understand it, those are the only two alternatives in order to make it legal. The amendment must be accepted word for word as passed by the Executive Committee.

After further discussion, the question was called for.

President Gehrkins: All those in favor of the first part of the committee report as read will signify by saying "aye." It is carried.

A standing vote was called for, and the motion carried, 147 to 17.

We will proceed to the second part of the report. I would suggest that the Secretary read it once more. As it stands now we have no Educational Council. The Council has resigned, the resignation has been accepted.

The proposed amendment was again read.

Mr. Miller: I move that the second part of the report be adopted as read.

The motion was seconded and after brief discussion was carried.

The Nominating Committee prepared a ballot upon which was printed the names of thirty nominees for membership on the National Research Council of Music Education, fifteen of which were voted for by the active members present, with the following result:

To serve six years: Will Earhart, Karl W. Gehrkins, Peter Dykema.

To serve five years: Osbourne McConathy, Glenn Woods, Charles A. Farnsworth.

To serve four years: Paul J. Weaver, T. P. Giddings, Hollis Dann.

To serve three years: W. Otto Miessner, George H. Gartlan, Charles A. Miller.

To serve two years: John W. Beattie, Frank A. Beach, Frances E. Clark.

President Gehrkins: We have still several items of business. First, the greetings from the National Federation of Music Clubs will be presented by Miss Lockhead, of Forth Worth, Texas.

Miss Lockhead: It gives me a great deal of pleasure to convey to your Conference greetings from Mrs. Lyons, the President of the National Federation of Music Clubs. She wished to tell you this: She desired very much to come. She wanted to tell Mrs. Clark publicly of her great joy in the beautiful and gracious things that Mrs. Clark has done in bringing to the two bodies this wonderful coördination and to the children their divine heritage of song.

President Gehrkins: We have a message from President Harding which will be read by Mr. Barnes, of Washington.

Mr. Barnes: May I preface the reading of this letter from President Harding by saying that we are having on the 31st of May a serenade to Mr. and Mrs. Harding in the American League ball stadium and in which eight thousand of our children of the District are to sing. We will have about 18,000 people present as an audience and four bands. We expect to have a good time in serenading the President and Mrs. Harding.

The letter says:

"My dear Mr. Barnes: I received with much pleasure your invitation to address the Music Supervisors' National Conference this month, and regret my acceptance is impossible. Entertaining as I do a firm conviction of the desirability of inculcating an appreciation and understanding of music particularly among children, I wish to express my sincere hopes for a large measure of accomplishment along the lines of the Conference's efforts. Most sincerely yours, Warren Harding."

President Gehrkins: We will now receive greetings from the American Academy of Teachers of Singing. Mr. Haywood.

Mr. Haywood: Mr. President, Officers and Members of the National Conference—I bring you greetings and felicitations from the American Academy of Teachers of Singing of New York City. The American Academy of Teachers of Singing is a newly-organized body of men all of whom have achieved

great success and have national reputations in their profession. The organization includes in its membership at present the following twenty men:

Herbert Witherspoon, Chairman; Walter Bogert, Secretary; Oscar Saenger, Treasurer; Gardner Lamson, Percy Rector Stephens, Wilfred Klamroth, George Ferguson, Yeatman Griffith, Stephen Townsend, Charles White, Dudley Buck, Victor Harris, Isidore Luckstone, William Brady, George Shea, Sergei Kliban-sky, Karleton Hackett, Oscar Seagle, Francis Rogers, Frederick H. Haywood.

The objects of the American Academy are to establish a code which will improve the ethical principles and practices of the profession, the furtherance of knowledge and culture, and the promotion of coöperation and good fellowship among the members of the profession.

These objects offer ample opportunity for a better understanding between the several branches of the profession, and it is the pleasure of the Academy to officially express its interest in the subject of public school music and to inform the National Conference that it stands ready to coöperate with this august body for the purpose of elevating the musical standards of the nation.

That the Academy may get some first-hand information of what the music supervisor is doing, an invitation has been extended to two directors of public school music, viz., Mr. Charles H. Miller, of Rochester, N. Y., and Mr. George Gartland, of New York City, to address the next regular meeting of the Academy on May 9.

As private teachers, we are desirous of getting this first-hand information so that we may intelligently study the purposes of the National Conference. In turn, the American Academy of Teachers of Singing extends an invitation to the National Conference to call upon its members individually, or as a body, if they can assist in any way whatsoever in establishing an affiliation between the private teacher of voice culture and the school music supervisor throughout the country, an affiliation from which many benefits will inevitably evolve for both the private teacher and the supervisor.

It is therefore the pleasure of the American Academy of Teachers of Singing to extend to the Music Supervisors' National Conference every good wish for greater future success in their unprecedented achievements toward shaping the destiny of the music life of the nation.

Mr. Earhart: If it is not out of order, before this body adjourns I have a resolution that I would like to put before this body. This is the resolution:

"In view of the increasingly large place which music holds in the curriculum of our public schools and the consequent desirability of presenting the subjects thoroughly to the attention of educators,

"Be it Resolved, That the Music Supervisors' National Conference urgently request the President of the National Education Association and the President of the Department of Superintendents of the National Education Association to include in the program of the Department of Superintendents for 1924 an address on 'Music' and its place in education by some educator especially qualified to speak with authority on this subject, and that the Secretary be instructed to forward a copy of this resolution to reach the officers above referred to."

I would move the adoption of this resolution.

The motion was seconded and carried.

The 1924 Conference

President Gehrken: The last item on our program is the discussion of a meeting place for next year for this Conference. It is not in your power to decide the meeting place. The Constitution states that that is to be decided by the Executive Committee. At this time we always have invitations from various places which want the Conference to meet in those respective places the following year. Are there such invitations at this time?

Invitations were extended from Detroit, Michigan; Buffalo, New York; Cincinnati, Ohio; Des Moines, Iowa; Rochester, New York; and Oakland, California. The Conference indicated their choice as Oakland on an informal vote.

TREASURERS REPORT 1923

October 2, 1922 July 10, 1923

RECEIPTS

From Walter H. Butterfield.....	\$2,602.92
Memberships	
Renewal	2,268.00
New.....	2,889.00
Associate	255.00
Sundries, including interest	64.54
Books	84.89
Exhibitors, Cleveland Conference.....	1,245.00
Total.....	<u>\$9,409.35</u>
Accounts receivable	409.82
Total for year.....	<u>\$9,900.17</u>
Less accounts receivable.....	490.82
Total for year.....	<u><u>\$9,409.35</u></u>

EXPENDITURES

Printing	\$ 887.17
Clerk, \$200.00 Prs. Office.....	281.30
Postage	269.00
Refunds	12.00
Sundries (\$500.00 to Journal).....	517.16
President's Expense Acct.....	241.39
Publishing 1922 Book.....	1,648.23
State Advisory Comm. exp. acct.....	219.39
Conference expense	704.54
Total.....	<u>\$4,780.62</u>
Balance on hand.....	4,628.63
Total.....	<u><u>\$9,409.35</u></u>

Respectfully submitted,

A. V. McFEE, Treasurer.

I have examined the above and find it correct in every item.

P. C. HAYDEN, Auditor.

FINANCIAL REPORT OF THE EDITOR OF THE
MUSIC SUPERVISORS' JOURNAL
1922-1923

RECEIPTS

Balance on hand July, 1922.....	\$ 355.22
Advertising—5 issues of Journal.....	5,288.41
Contributions to Journal fund.....	154.05
Educational Council Reports, Bulletins 1 and 2.....	114.45
Sale of State Lists.....	693.00
Book Proceedings and Membership fee.....	20.00
Loan from Conference Treasury.....	500.00
Treasurer—Postage on Book of Proceedings.....	190.00
Advertising and State Lists—Accounts Receivable.....	701.01

Total Receipts.....	<u>\$8,026.04</u>
---------------------	-------------------

EXPENDITURES

Printing	\$2,812.28
5 Issues of Journal, job printing, half-tones, etc. etc.	
Office Expense	947.05
Secretary salary, clerical assistance, office rent, supplies, insurance, etc. etc.	
Postage	1,174.00
5 issues of Journal, Book of Proceedings, etc.	
Compilation of Mailing Lists, Card Catalogue.....	815.69
Equipment, Addressographs (2), Graphotype, Typewriter, Filing Cabinets, etc.....	978.32
Treasurer—Sale Book Proceedings and Membership Fee.....	29.00

Total expense.....	<u>\$6,756.34</u>
--------------------	-------------------

Balance on hand.....	568.69
----------------------	--------

Accounts receivable—Advertising and State Lists.....	701.01
--	--------

	<u>\$8,026.04</u>
--	-------------------

Signed: GEO. OSCAR BOWEN, Editor.

Examined and found correct. Signed: P. C. HAYDEN, Auditor.

Reports of State Chairmen

ARKANSAS

SARAH Y. CLINE

A year ago last September, the Music Supervisors of our state were a small, unorganized group, having no separate identity from the hundreds of other teachers. The task of the committee was to weld this small group into an active body, and through it, to make a complete census of the teachers of Public School Music, and to secure some recognition from the educational forces of our state. Those two things might be considered as constituting the first year's work.

This year, because of our organization, we were a recognized section of the Arkansas Educational Association. We were entitled to place upon their program and to the publicity such a place demanded. The result was most gratifying. We had a large audience at our sectional meeting and had a display of genuine interest in our subject by all present.

A second opportunity given us because of our being a part of the large organization, was a hearing upon the program of the most important and influential section in the entire association—that of the Principals and Superintendents. At that time a plea was made for our subject to be placed in all school curricula, and a demonstration of what the average class-room work should be, was given. Judging from the number of inquiries received since that meeting from schools over the state, we believe our subject is viewed more favorably than in the past.

The third opportunity given us was a hearing before the Arkansas Music Teachers' Association. Believing demonstration work to be the best type of "missionary", we had classes from several grades display typical class-room work to the audience. At all of these sessions we secured names of those engaged in this line of work, and at all times, spoke of the great benefits derived from membership to the Music Supervisors' National Conference.

These meetings were held last November. The names secured became our working list for a membership drive for the M. S. N. C. The results of this campaign I do not know, but I feel sure we have surpassed our record of last year.

Not only has this phase of Public School Music had a stimulating growth, but the instrumental instruction is becoming very popular in many of our cities. The details of this work have been sent to the proper committee appointed by the Conference and I shall not repeat it here.

That music is occupying a much more prominent place in the lives and thought of the people of the state, is shown by the concert courses brought to many of our larger cities. Ft. Smith, Pine Bluff, Fayetteville, and Texarkana have had splendid attractions. Little Rock alone had a series of ten excellent concerts, the season terminating with a CIVIC MUSIC WEEK, the last part of April. The public schools had a prominent part in the programs of that week. Violin Classes, Song Singing and Sight Reading Teams selected from the fourth, fifth, and sixth grades, entered into friendly competition. The

Boys' and Girls' Glee Clubs, the orchestras, and Violin Classes of the Junior High Schools had their contests. The exciting week ended with beautiful programs given for our children by the Kansas City Chamber Music Society. Other cities have had Music Weeks, but the details have not been sent in at the time of this report.

Our state is awakening to the value of music. Our schools are beginning to realize that no curriculum is as good as it might be, without music. Our teachers are standing humble before an art that taxes all of their abilities to properly present. We seem to be ready to move forward.

CALIFORNIA

GLENN H. WOODS

Eight hundred and fifty-three teachers of school music are listed in the state. Of the fifty-eight counties, thirty have rural supervisors of music and one county has a supervisor of instrumental music.

Few are the cities that do not have a supervisor, and with only one exception, the Union High School, have a special teacher of music.

The larger city schools number from one to eight special teachers of music for each building, so the activity in school music is by no means dormant.

Two large symphony orchestras—San Francisco in the north and Los Angeles in the south—extend their activities over the state by a series of concerts in the adjacent territories.

Children's concerts are featured by both organizations and are scheduled again for next year.

Other orchestral organizations of less pretentious objectives are active in San Francisco, Los Angeles, Fresno, Oakland, and San Jose, composed in a large degree of local talent.

In November of last year the State Board of Education, through its representative, Will C. Wood, State Superintendent of Instruction, called the third annual meeting of music teachers in Oakland in joint session with the superintendent.

Over one hundred and fifty teachers were in attendance. The demonstrations were all conducted by classroom teachers and the daily lesson plan and essentials therein were the objectives emphasized.

Boys' glee, girls' glee, choral, band, and orchestra programs were offered by the high schools and the grades represented include the second through the ninth.

The superintendent's meetings were enlivened by special groups from San Francisco, Alameda, Richmond, and Berkeley.

The superintendents devoted one entire morning of the three-day session to the consideration of music as an educational factor.

CANAL ZONE

HELEN CURRIER

A brief note from the tropics will state that our work in the Canal Zone is progressing and gradually improving itself by its own impetus. Our boys and girls are forming independent habits to the extent of carrying on their own music classes, if necessary.

In this land of continual outdoor life, where physical development is carried on so perfectly for the young, we find it reflected in the attitude in the schoolroom, and the so-called "manana fever" so often detected in the adult does not creep into our music. I have never found more wide-awake boys and girls in the States nor better results in classroom work.

There are the usual activities in the line of public school music going on in our schools. The boys and girls make use of their school music in community life, and toward the end of the year we have a demonstration of actual classroom work for the music clubs and community in general.

We are so far removed from our co-workers in the cause of public school music in the States that it seems we can hardly be a part of the big National Conference. But we are glad to be connected, even though by long distance, and wish that you might step in and visit our classes.

Would that we might attend the Conference!

COLORADO

LILLIAN MCCrackEN

I have nothing startling to announce in the progress made in our state musically in the past year. But there is progress. Every day in every way it is getting better.

In our State Teachers' Association we have a strongly organized music section, where problems peculiar to our state are freely discussed and worked out.

In the State Music Teachers' Association, organized two years ago, much greater coöperation was shown at its last meeting in all the forces musical.

A great impetus was given to the subject of standardization of music courses and to the certification of music teachers. A clinic, so called, was formed in both the piano and voice department in which teachers agree to meet two or three times yearly for discussion and comparison of methods and results.

In 1921 the department of music of the College of Arts and Sciences in the State University at Boulder was expanded into the College of Music. This winter a \$53,000 organ is being installed. All of which will have its influence in the music of the state.

Three years ago Mrs. Brown, of Colorado Springs, gave a "Music Festival of Song" in which every human being in the county was a member.

It has now become an annual affair, and the result is so contagious that rural schools are combining supervisors of music; orchestral instruments are beginning to appear, and the demand for grade teachers of musical ability is very marked.

Several counties have followed in the movement and we look forward to the time when it shall be so universal that we will have a State Supervisor of Music.

Orchestras and bands in grades and high schools in the larger places are no longer the exception but the rule. Music memory contests are becoming an annual affair in many of the larger places.

At the annual "Music Week" in Denver this spring there were competitive high school choruses from all over the state.

We are looking forward to the day when the M. S. N. C. shall come within the bounds of the great and glorious West lying beyond the Rockies.

CONNECTICUT

W. D. MONNIER

There is nothing startlingly new to report. There has been some extension of credits for high school music, but we move rather slowly in that respect.

Our worthy President Gehrken spoke in his address of the necessity of the carrying beyond the school years into the homes and other activities of life of the results of our training, or else our labors have been largely futile.

This has reminded me of a survey along this very line that I made recently.

I have four grammar school orchestras that have had a continuous existence from fifteen years of the youngest to twenty-three years of the oldest.

During that time I have graduated about two hundred children from all the orchestras. About sixty per cent were boys and forty per cent girls. The girls that have continued on in their music and have made a practical application of their school training in the orchestras are largely piano teachers, but they are so scattered I was unable to get any data as to members.

One girl, very talented on the violin, is studying for work as concert soloist.

On the other hand, I have been able to get more definite data regarding the boys.

Out of approximately one hundred and twenty that have graduated, sixty are playing in bands and orchestras under the leadership of Tasillo, the most prominent band and orchestra leader in the city, and these sixty comprise eighty per cent of his total organizations.

Tasillo, by the way, is a product of our work, and his oldest boy also has been under my training and is now a professional with his father. Two generations in the same family in the same school orchestra is, I think, a unique record.

Besides the players under Tasillo's direction, there are a number of former graduates of the South District organizations that are either leaders or playing under other leaders in the city of Hartford, and quite a number that have left the city for other localities that we have lost trace of.

They will total close to eighty that are making a vocation of their music.

I think this experience of mine can be duplicated in so many other places that it is a good answer to the questions:

Is music in the public schools treated from a practical standpoint?

Do the children drop their music on leaving school?

Do the taxpayers get tangible results for the money they pay for music teaching?

I say, most emphatically, yes.

DELAWARE

RUTH E. STORMS

The condition of public school music and the music in general in Delaware shows marked improvement. The combined interests of the different Clubs, Organizations and individuals for the advancement of music is beginning to show results.

We have a Music Commission in Wilmington, with Mayor Leroy Harvey as Honorary President, that has promoted and been the instigator of the

Prize Song Contest, Music Week, Christmas Carol Services, Sunday Afternoon Concerts and Summer Band Concerts.

Our private schools all have teachers who are devoting their time to public school music. There are four special music teachers in Rural Delaware at Claymont, Laurel, Middletown and Milford respectively; also an Instructor of Music at the University of Delaware at Newark.

The Delaware State Teachers' Association is active, meeting once a year.

In Wilmington, where I am Supervisor, music is required in the schools. We have two High Schools, four Grammar Schools and twenty five Grade Schools, six of these schools being colored schools. I have a Special Teacher in the Colored High School, in each of the four Grammar Schools and in one grade school which is running under the Platoon System. We are following the Hollis Dann system of music and a demonstration of school work given last year during Music Week was most gratifying.

DISTRICT OF COLUMBIA

EDWIN N. C. BARNES

The work for the past year in the District of Columbia has been largely foundational, necessary because of the long illness of the late Dr. Cogswell, director of music up to the time of his death last spring.

A regular grade course of study has been adopted and a junior high school course is being formulated. Three well-equipped teachers have been added to the list of grade assistants. All members of the corps are coöperating heartily with the director. The work is being thoroughly systematized.

Among a number of new buildings erected this year is one of note, a \$2,000,000 high school, the new Eastern. We expect to have four new junior high schools next year.

About 30,000 children have been met in assembly by the director, and on May 25 4,000 children sang in part songs at the Central High School stadium. On May 31 these children and 4,000 additional gave a serenade to President and Mrs. Harding at the National League baseball grounds before an audience of 17,000 people. Both of these events were conducted by the director of music, Edwin N. C. Barnes.

Nearly 1,000 children have studies in instrumental classes, and we expect twice that number next year.

Courses in public school music have been given by the director at Washington College of Music and Trinity College for Women.

FLORIDA

GRACE P. WOODMAN

I have experienced the same difficulty in eliciting response from teachers throughout the state as for the last three years. Nevertheless, music in Florida is growing, not as fast as we who are vitally interested could wish, but we do see improvement from year to year.

Several of the high schools in smaller towns give some credit for chorus and orchestra. Nearly all of them give operettas during the year. Music appreciation also receives credit in some places. In Tampa they have no music course in the schools, but have high school glee clubs and orchestra conducted by musi-

cians of the city. They are giving credit for applied music, and are also having a music memory contest there this spring in which everyone but professional musicians may take part.

Miami has no supervisor because of lack of funds, but in Palatka, Orlando, Fort Pierce, Fort Lauderdale, New Smyrna, and several other smaller cities creditable work is being done.

Here in Jacksonville we have a well-organized course in the grades, but very little done in the high school; however, we expect to open two new junior high schools in the fall, and I hope to have a well-planned course in music in each with necessary equipment.

Both at Tallahassee Florida State College for Women and at Rollins College in Winter Park courses in public school music are given. In the latter the course is equivalent to the first two year's work toward the Bachelor of Music degree.

The University of Florida at Gainesville, through the extension division, has a list of a couple of hundred records which may be borrowed for a period of two weeks at no cost except transportation charges. These records have been carefully selected with a view to their being used in school work.

Musical activities outside of school are developing. We have had three different series of concerts here in Jacksonville this winter, besides a number of artists not on these lists. Our Junior Musical Club is a flourishing organization. We are to have our own opera company next season if the plans made by one of our neighbor cities are carried out.

Altogether, we feel as if we were beginning to be on the map musically.

GEORGIA

KATE LEE HARRALSON

The three music conferences which convened in Georgia during the present scholastic year show an increased interest in music that is encouraging and will bring far-reaching results.

The first annual convention of the Southern Music Supervisors' Conference, with Mr. Paul Weaver presiding, convened in Atlanta December 14-16, and brought to Georgia educators vitally interested in music and its development.

Mr. Karl W. Gehrken, President of the M. S. N. C., was present, representing the above Conference, and gave a hearty greeting to the members of the new Conference.

A cordial letter from Mr. James A. Price, President of the Eastern Supervisors' Conference, was read by Mr. Howard Davis, of New York, a former President of the above Conference.

The earnest desire to better music conditions in the South was evidenced by the enthusiasm of those present, who realized the necessity for coöperation in a determined effort to have music given a place in the curriculum of the schools of the South under proper conditions.

The Federation of Music Clubs of Georgia held their fourth annual convention at Savannah March 13.

The report of Mrs. W. P. Bailey, the chairman of club extension work, showed that the total number of clubs was seventy-five with a membership in the state of three thousand.

At the close of the meeting the following resolution was presented and adopted:

"That the convention go on record in behalf of establishing a fitting system of credits for music in the public schools in the State of Georgia, and that the State Board be requested to appoint a committee composed of two members of the Music Federation and two from the Music Teachers' Association which should take the matter up."

The South Atlantic District of the National Federation of Music Clubs opened its third annual convention at Savannah on March 16, immediately following the convention of the Georgia State Federation.

The discussion of music in the public schools was led by Mr. Howard Davis, of New York, and Mr. George P. Jackson, of Vanderbilt University, of Nashville, Tenn.

The Metropolitan Opera Company's Annual Spring Season in Atlanta, which begins its thirteenth performance of opera April 23, will bring to Atlanta hundreds of music lovers from the entire South.

IDAHO

FOWLER SMITH

In a consideration of music in the state of Idaho it is well to keep in mind that Idaho is a new state of undeveloped resources. When we take into account that there are a great many more people in the city of Cleveland than there are in the state, and that the capital city has a population of 25,000, we feel that Idaho makes a very fair showing. In most of the towns and cities with a population of 2,000 or over a supervisor is employed. In many places where a supervisor is not employed a special teacher is secured to give some work in music, either chorus or band and orchestra. There seems to be a marked emphasis placed on instrumental music. There are more bands and orchestras than choruses and glee clubs.

Financial conditions have made it seem necessary to cut supervision in some places.

A State Music Teachers' Association has been organized and has functioned to the extent that credit is given toward graduation from high school in approximately a third of the towns or cities of any size.

Music is well taught in the universities, colleges, and schools of music.

Three music memory contests have been held in the state and two in Boise. In Boise, a city of 25,000, music is regarded as a major. The supervisor has two assistants, one for the high school and one for the grades. Every phase of school music is offered, including instrumental classes and orchestra in the grades. In the high school are offered courses in chorus, glee club, band, orchestra, sight-singing, harmony, appreciation and history of music, and credit is given in applied music. The high school has recently given "The Creation," "The Messiah," and parts of "Elijah," "The Wizard of the Nile," and "Bohemian Girl."

The Civic Festival Chorus is an organization that has been in existence for a number of years. This organization presents four or five standard oratorios or operas each year. The finale to their activities each year is a music week, which enlists the coöperation of all music activities of the city.

We feel that we are making progress.

ILLINOIS

WINIFRED V. SMITH

The Illinois state organization is still in the offing. However, the advisory committee has met with the keenest interest and active coöperation. Public school music is showing marked advancement.

The School of Music at the University of Illinois has this year inaugurated a new curriculum in public school music which makes the course one of the most thorough and complete in the country. The curriculum is a four-year one and carries with it a degree, Bachelor of Science in Music Education.

The music section of the High School Conference invited grade supervisors of Illinois to meet with them in Champaign in November in the hope that a state organization might be the outgrowth. The morning was given over to papers and discussion on high school problems; the afternoon to grade problems.

The In-and-about Chicago Music Supervisors' Association, a new organization last year, has met with phenomenal success. Luncheon meetings once a month have had an average attendance of sixty and programs of rare interest and inspiration have been advanced. Such speakers as T. P. Giddings of Minneapolis, Ann Shaw Faulkner Oberndorfer, Mr. Sidney Silber, Dean of the Sherwood Music School, and Mrs. Mary Strawn Vernon, of the Columbia School of Music, have given helpful addresses at these meetings. Mr. Norton, director of St. James Episcopal Church, spoke on "The Boy Voice," demonstrating with boys of his own choir.

This same organization staged its second music contest March 31, thirty-two teams entering from cities outside of Chicago. The contest was held at Orchestra Hall, the Chicago Symphony Orchestra playing the numbers. The club plans to make this an annual feature of its music program and looks forward to an all-state contest next year.

As a result of the impetus gained through this organization, several of the North Shore suburbs, comprising New Trier Township, were encouraged to give their own series of children's concerts with the aid of the Little Symphony of Chicago. School music supervisors, leading business men and club women have organized the New Trier Township Orchestral Association, which presents the Little Symphony in a series of four afternoon and evening concerts in the auditorium of the New Trier High School, Kenilworth. An audience of 1,200 music lovers greets the orchestra at each concert.

An increasing number of cities are making the annual music festival an important part of their year's activities. Of these, four call for the services of great symphony orchestras: Evanston, Bloomington, Aurora, and Decatur.

Questionnaires sent out by the advisory committee found music in a flourishing condition. Out of the cities represented by returned questionnaires, 48 per cent were having music memory contests, 44 per cent offered instrumental instruction in addition to bands and orchestras, and 72 per cent devoted two periods a month or more to the teaching of music appreciation through "listening lessons." All this denotes an encouraging attitude toward progressive music methods.

In 1921 Illinois had 134 members in the M. S. N. C., last year 162, and this year we hope for 200 at least. In addition to the membership letters, the

committee has written to many boards of education and superintendents of public instruction urging them to send their supervisors of music to Cleveland with all or part of their expenses paid.

What Illinois needs most is definite legislation by the State Board of Education which will result in better preparation for the regular teacher in music methods. To secure that, coöperation and encouragement will be the first duty of our state organization.

INDIANA

FRANK PERCIVAL

Your State Committee has made a vigorous effort to get Indiana from sixth place in membership into a first place. Our ambition is to have 100, or over, renewals each year. In 1921 we had 54 and in 1922 we nearly doubled that, bringing the membership up to 94. This year we will probably go over the 100 mark. Each member of the committee has written letters. We divide the mailing list of 750 among us. To the Nashville Conference there was a special through Pullman for the Hoosier music teachers, running from Indianapolis. To the Cleveland Conference, the Big Four Railroad gave us special Pullmans from Indianapolis.

The Conference has had a notable influence on the school music teachers of the state. For instance, at the Indianapolis meeting of the Indiana Teachers' Association there is each year a very healthy music section which has a music supervisors' chorus and an all-state orchestra of high school pupils. Each of these organizations gives a concert. Also, on the first day of the association meeting the music section has a series of round-table discussions of the various phases of school music. The officers of the association music section this year were: President, Mr. L. M. Tillson, Terre Haute; Vice-President, Mr. Walter Grimm, Logansport; Secretary, Miss Sarah McConnell, Rushville; Program Committee: Mr. Ralph Sloan, DePauw University; Mr. Reginald Brinklon, Bedford, and Miss Vera Humphries, Muncie.

The State Federation of Music Clubs is doing a good work in fostering school music, music memory contests, etc. Many high school music organizations throughout the state are affiliated as junior music clubs. At the annual meeting of the State Federation in Indianapolis last March a public school music department was a large part of the convention's work.

Rural school music is flourishing under the benefits of consolidated schools. In Indiana all commissioned high schools must provide a music course. Most towns have a special teacher or supervisor of music. The State Board of Education has a standing music advisory committee. Two years of college work are required in this state for music teacher's license. The state has a plan for granting credits for outside music study in the high schools. Rural schools are entitled by ruling of the State Board to receive the same music and art that is given in the larger school systems.

The members of the State Advisory Committee for the Conference for 1923 were: Frank E. Percival, chairman, Indianapolis; Ralph Sloan, DePauw University; J. E. Maddy, Richmond; Reginald Brinklon, Bedford; Miss Maude Delbridge, Vincennes; Mrs. Frank Vawter, Peru, and Miss Isabelle Mossman, Indianapolis.

IOWA

ELIZABETH CARMICHAEL

Conditions in Iowa are much the same as last year. A survey shows about 500 schools in which music is taught by special teachers. In addition to these are many consolidated and smaller school systems which have music taught by regular teachers in connection with other subjects. There is a growing interest in instrumental music. In answer to 250 cards as a questionnaire of a survey for instrumental music, 37 replied yes for the orchestra; 6 only replied yes for band; 8 only replied yes to the teaching of instrument. There is no doubt there are many others who did not reply who have instrumental organizations. The survey shows that there is much that can yet be done in this line.

The greatest drawback in Iowa seems to be the constant changing of supervisors. Only the systems having a teacher permanently located for some term of years show advancement further than chorus work and the giving of operettas.

The Musical Activity Association, giving contests for the purpose of furthering interest in school music, especially in band, orchestra, and chorus, have been quite general in the smaller towns. The State Federation of Music Clubs show increasing interest in school music, and the junior music clubs are growing in numbers.

The music section of the State Teachers' Association, which met in Des Moines last November, was of especial interest. Their leader, Mr. C. A. Fullerton, prepared a strong program and made plans for their meeting at a banquet. About 100 were present, Mrs. Clark being the honored guest. It was voted to make this an annual affair, with the hope of having increasing attendance at the state meeting and eventually creating a more lively interest in our National Conference.

KANSAS

BESSIE MILLER

Aside from the usual vigorous mailing list and membership campaign, the Advisory Committee from Kansas has items of significance to report for 1923.

First the growth in the study of music appreciation. From all over the state concerts for children have been reported. In one city a series of four concerts was given, with an average attendance of 3,500 children.

Second, at the request of the State Board of Education a plan for the examination and certification of teachers of applied music has been prepared by the accrediting committee of the Kansas State Music Teachers' Association, and favorable action is expected at an early date.

KENTUCKY

CAROLINE B. BOURGARD

A number of very significant events of the past year make the musical outlook for Kentucky most hopeful. Not only is there an awakening of interest but with it a resolute determination on the part of leading spirits to further well-defined propaganda.

Certainly the small number of Kentucky supervisors attending the National Conference is disappointing, but can readily be explained. Just last week a very

largely attended State Music Teachers' Association convention was held in Louisville. Next week the Kentucky Educational Association convenes in Louisville, to which our supervisors are strongly urged to go by their superintendents. Our supervisors are also looking forward to do all in their power to make the convention of the Southern Branch of the National Conference of Music Supervisors, which occurs in the fall, a huge success. This means four conventions this year, an altogether too great a strain upon meagre salaries and limited time.

Our supervisors are beginning to feel the throb of missionary interest in laboring for music beyond their own narrow environment. A unity of purpose also dominates the three State Normals, Eastern, Western, and Louisville, to bring about better conditions for music study.

The first seven lean years of comparative obscurity and weakness our State Music Teachers' Association has now passed.

When you read the seven objectives for which it will stand the coming year, you cannot but feel that the future looks bright for the accomplishment of big undertakings:

1. Promotion of public school music.
2. More training for teachers and up-to-date pedagogy.
3. Music credits for college entrance and advanced standing.
4. Creating the office of a state supervisor.
5. A state music week as an extension of Louisville's first music week, which began April 8.
6. Music contests in communities and one state music contest.
7. Affiliation with the Kentucky Federation of Music Clubs and the music department of the Federation of Women's Clubs for the purpose of promoting the first six objectives.

The music department of the Louisville public schools has always maintained a sympathetic and cordial relationship with the Parent-Teachers' Associations and the State Parent-Teacher League. The department looks after the musical needs of their conventions. This year these associations in Louisville contributed money for nine prizes to be awarded to the nine best essays written by sixth, seventh, and eighth grade pupils on the subject, "Why Do I Like Music?"

The Louisville Woman's Chorus, composed largely of teachers from the Louisville schools, contributed the money for three prizes to be awarded to the three best essays on "Why Should Louisville Have a Music Week?" written by high school students. This essay contest is one of the activities of Louisville's first music week.

As a fitting close to this report, the following excerpt from a letter received from our state superintendent, Mr. George Colvin, is appended:

"Permit me to state that it is our purpose to employ a state director of public school music probably in the coming July. It is our hope that we may thus encourage more time and attention to this very highly important subject.

"Any educational system that acquires musical education is defective to that extent."

LOUISIANA

MARY M. CONWAY

Musical conditions in Louisiana, outside of New Orleans and Shreveport have progressed very little in the last two or three years. Before that time there was song singing, band practice and some sight-singing in most of the rural schools; at least there was a supervisor or public school music teacher in every large town in the state. But within the time I speak of these teachers have been dropped or not re-engaged. Even the state capitol, Baton Rouge has no teacher of music in the schools. The State Normal School does not require music in the teachers training course—the subject is elective.

The State Department of Education allows credit for outside study of piano but so far only two schools are giving this credit, (report of Leon Ryder Maxwell at convention of State Music Teachers April 6, 7, 1923).

The State Federation of Music Clubs shows increased interest in public school music.

The State Superintendent, Mr. Thos. Harris, addressed the music department of the State Teachers Association in November, 1922, and voiced his strong sympathy with the music in the schools and his desire to push the subject as far as he could.

There are courses for public school Music Supervisors in Tulane University, New Orleans Conservatory of Music and in two or three other schools for the higher education of the state. There is an increased attendance in the Tulane University Summer school music classes. Teachers come to my classes there from all parts of the South.

In New Orleans all the usual things accomplished in a large city are being done; Music Week, Music Memory Contest (sixth), Children's Symphony Concerts, Singing Contests in the Primary Grades above Fourth Grade (this also in the negro schools where the 'spirituals' are featured), the Seashore and Courtis Tests given in the elementary schools, school orchestras, etc. The new thing we are doing this year is a study of the comparative native musical ability of white and negro children by means of the Seashore tests and also the emotional reaction to music in these two groups by means of the Courtis tests.

Our Music Memory Contests are a little different from that given in other cities. After the first year we eliminated the team idea and have a plan which includes ALL the children of ALL the grades above fifth. Last year six reproducing instruments were given as prizes in addition to smaller (school) prizes given by clubs, firms and individuals.

Hundreds of children sang Christmas carols in the streets this year. This is the third year we have pursued this beautiful custom.

The State Superintendent and State High School Inspector are both strongly in favor of singing in the schools and for credit for outside study of music.

All things considered, I believe a new era in music is dawning for our beloved Southland. Everything is so beautiful here somehow our people do not seem to NEED music as much as their brothers in less favored climes. Like Italy and Spain they love the beautiful and it all comes so easily that when an effort is required our populace lets *some one else do it*. This someone is usually the supervisor of music who must have a strong community spirit and

a most optimistic outlook. Indifference must not discourage this faithful soul and the hard knocks of episodes like a group of the best young people preferring a boat ride on the Mississippi with a jazz band for dancing to a symphony concert or an organ recital must not deaden the hope of a better choice in the future.

MAINE

E. S. PITCHER

I fully intended at this time to give a detailed report of a questionnaire sent to all superintendents in Maine last year by the president of the Maine Music Supervisors' Association, brief mention of which was made in my last report to the Conference, but unfortunately, the data are not in my hands and I am unable to obtain them. I have delayed in sending this report in the hope that I could include these data.

We are making some progress in school music, although at times it seems slow. One of the most hopeful signs is the fact that some of our most prominent educators are now in their public statements giving music its rightful place in the educational field.

Our most substantial gain is in orchestral music. Many of our small school systems are organizing school orchestras, and I trust that this movement may continue.

Much prominence is given to music in the programs of the State Teachers' Association. At the last convention fully thirty-five hundred teachers, school officials, and others interested in educational matters listened to a program of music given by students from our secondary schools; over four hundred taking part.

Our great need is more experienced supervisors and teachers of music, but these cannot be procured at the present rate of compensation.

MARYLAND

THOMAS L. GIBSON

My supervision is confined to the twenty-three counties of the state and all the cities with the exception of Baltimore. The county is our only unit of supervision and administration. The school work is carried on in each county under the provisions of the school law and by the assistance and direction of the State Department of Education. The directing professional staff in each county consists of a county superintendent, who may have an assistant; one or more elementary supervisors, and one or more "helping teachers." The number of supervisors and "helping teachers" for each county depends on the number of elementary teachers employed. In supervising and directing the teaching of elementary music, the state department is proceeding on the principle that eventually all elementary teachers should be required to teach music as a regular elementary subject. This plan takes it for granted that in each county there should be at least one person on the county supervisory staff who has a working knowledge of school music.

This brief statement of our method of directing the professional and administrative activities in each county is given to make clear how we plan to have music taught eventually in all elementary schools, by the regular grade teachers, under regular supervision. Plans for our work during the present year include:

1. A thorough training of all normal school graduates in elementary school music.
2. Courses in school music, under special teachers, offered in all state summer schools.
3. Through demonstration class teaching at the meetings of the county teachers' associations, the training of all elementary teachers in some of the features of the tentative course in music for the elementary schools.
4. The introduction of the tentative course in music for high schools into such high schools as are equipped to teach music on a credit basis.
5. Assisting the county supervisors and helping teachers in the selection of content and in the development of method in music teaching in the elementary schools.
6. The organization of orchestras, glee clubs, chorus and opera groups in every school where it is at all possible to do so.
7. Through the coöperation of school and community in musical programs, promoting a deeper interest in the subject both in the school and the community.

MICHIGAN

JOHN W. BEATTIE

Michigan continues to make a steady rather than spectacular growth in the school music field. No features of unusual character have been developed during the past year, but supervisors throughout the state have been carrying on their various duties with a view toward making Michigan school music a notable part of educational work. Several undertakings might be listed as outstanding:

1. Last summer a committee was appointed by the state superintendent of public instruction to prepare a Music Memory Contest list for statewide use. This list has been very generally used in communities where no previous contests had been held and excellent results have been achieved.
2. The state superintendent also appointed a committee to prepare uniform courses of study in music for the high schools. A prominent feature of the committee report will be a scheme for granting credits for outside study of music on such a basis that it will be acceptable to the colleges of the state.
3. Beginning last fall, the State Teachers' Association was divided up into six districts and meetings were held in six cities. In connection with four of those meetings, music sectional meetings were held. The total attendance at the four meetings far surpassed the numbers which had attended the music section meetings in connection with the old State Association where teachers had to go clear across the state to attend. The music section meetings were not only well attended but excellent and satisfactory programs were arranged which brought out considerable talent hitherto unknown.

4. With Detroit making a bid for the 1924 Conference, supervisors throughout the state have gotten back of the request and have brought to the Conference by far the largest Michigan delegation of active members in the history of the Conference. If the Conference comes again to Michigan, supervisors of the state will be able to show a united front. They will also bring to the meeting a record of results not surpassed in other sections of the country.

MISSOURI

The music supervisors of Missouri met for a day's conference during the State Teachers' Association meeting in November. Four hundred were in attendance at this conference. Music appreciation was featured, with a program by the "Kansas City Little Symphony." During the year this "Little Symphony" has not only played in all high school assemblies in Kansas City but has given programs for the school children in many of the small towns of Missouri.

In Kansas City an audience of 10,000 grade children heard six symphony concerts, for which they had been prepared in the schoolroom. The numbers on these symphony programs formed the memory contest list.

In St. Louis the symphony concerts were given to the school children by one of the leading newspapers.

Music memory contests were held in many Missouri towns. In Mexico, Mo., the Rotary Club and Parent-Teacher Association played an important part in the memory contest arrangements.

Spring festivals were staged in many places. The St. Joseph music festival presented grade school orchestras, a fourth grade chorus of 400, a pageant by 500 high school students, and an eighth grade chorus concert in which the Minneapolis Symphony Orchestra assisted.

In Springfield the music department, combined with the English department, presented "A Midsummer Night's Dream."

The pageant of "Elijah" was given in Kansas City with an adult chorus of 500, a high school chorus of 500, a seventh grade chorus of 1,200, and the "Kansas City Little Symphony Orchestra."

The annual high school contests held at the Teachers's Colleges at Marysville, Warrensburg, Springfield, and Kirksville are doing much to raise the standard in solo and ensemble work in the high schools of the state.

The plan of high school credits in outside music study is making headway. The State Music Teachers' Association is working for an adequate music department at the state university and the proper recognition of music in all colleges and universities.

MONTANA

ELEANORE A. TENNER

I regret to report that the Board of Education in this state has found it necessary, due to lack of funds, to drop many of the supervisors of music. Three years ago Butte employed five in the music department; this year there is only one, the director of music in the high school. This has been done in many other cities.

We are all hoping for more prosperous times, so that "Music, which is a loftier revelation than all philosophy and wisdom," will again be taught to every child enrolled in the schools in this state.

The second annual music contest was held at Big Timber in April. The interest has grown in this. Next year the contest will be held in Great Falls.

NEBRASKA

H. O. FERGUSON

We are glad to report that public school music in our state is holding its own, despite the fact that the state legislature and nearly every board of education have pledged themselves to a policy of economy.

However, rural Nebraska needs an awakening to the value of music as a regular study in the curriculum of *all* the schools. Centralization of the smaller districts is doing much toward the enriching of the courses of study, and our required courses in music for all normal training students in high schools are resulting in the development of teachers trained in the art of teaching music. We look forward to the time when the teaching of music will be required by law. Not until this requirement is made will *all* the children have the advantage of music training.

Some of our state normal schools have done noteworthy work in extending piano class work into the rural schools. In every instance this has met with splendid success. What we need is more propaganda placed in the hands of the taxpayers, parent-teacher associations, etc., along the line of what is being done and what can be done in the way of music education. Most of the literature now sent out falls into the hands of supervisors who are already sold heart and soul to the value of music. It is time to spend our money and effort to educate the public more and ourselves less.

NEW HAMPSHIRE

HARRY E. WHITTEMORE

The beauties of New Hampshire, like small children, should be seen and not heard. This is essentially a rural state, and there are no cities of even medium size, all but one being of about 30,000 population.

We have little to report as to the progress of school music during the last year. In the rural districts most schools have no music teacher and no supervision. Music is supposed, however, to be a part of the work, and is to be taught by the teachers, but most of them have had no training of any kind for school teaching. During the year a course of study for the work in music has been adopted by the State Board of Education, though apparently there is no one in particular responsible for the enforcement of the requirements of this course of study.

In the cities the graded school work and the high school choral work is more successful and ranks fairly with similar work in other states. There is no instruction in harmony, history of music, or appreciation given in this state as a definite part of the program of studies. New Hampshire contains only one city where instrumental work is carried on during school hours by an instructor qualified for this work and with reasonable credit toward graduation. There are five or six other cities where orchestral practice is carried on, this

being after school hours and by the regular supervisor of music. The work is done without compensation to the teacher and without credit toward graduation for the pupils.

Our State Teachers' Association has held annual meetings for many years without a departmental meeting for public school music teachers listed among those arranged for other lines of school activities. Attendance is required, however, for the music supervisor, as is the case with all other teachers. Possibly ten per cent of the supervisors present gather informally, but little has been done, or seems possible, for state-wide improvement in musical instruction.

In the cities the musical activities are quite successful and are well supported by the small cultured class, but do not reach to any extent the majority of people in the cities and none in the rural districts. There have been many concerts by high-class artists, but a list would be too long for this report. One city has annually a fine series of civic concerts, and in addition to its own choral work has secured some of the best artists in America. Another city has organized and maintained a fine people's orchestra which has done fine work and is greatly appreciated.

There are a number of musical clubs in the city of the state which have given fine programs. The influence of these clubs is quite limited in a civic sense. Taking the state as a whole, there is no popular musical movement, as a majority of the people of the cities are mill operatives of such nationalities and traditions that they have extremely little interest in good music. In its attitude toward modern schools music, in its attitude toward community music, this state is far from ideal. And the attitude of the more influential citizens and many of the officials is such that it seems doubtful that any marked improvement will be noticed for some years.

NEW JERSEY

THOMAS WILSON

It is with pleasure that I report a greater interest in and deeper appreciation throughout the entire State of New Jersey on the part of Boards of Education, teachers, boys and girls and people in general. Over four hundred letters were sent to Supervisors of music and those listed as special teachers during the last few weeks. While I have no definite report regarding the actual results in active membership to the Supervisors National Conference, the spirit on the part of all from this State who attended the Conference was most inspiring. As you already know the Eastern Conference met only a month before at Newark. This Conference while tremendously successful from the standpoint of representation, particularly from New Jersey—naturally decreased the membership to the National.

We have also a wide-awake State Organization with Miss Zisgen of Trenton as President, meeting from time to time and several County organizations doing effective work for better music in schools and communities. Music Memory Contests have recently been held in several cities and several County Song Contests have already been successfully carried out with others scheduled for the immediate future. While West and Middle West are considered as most progressive you see that the conservative East is doing things quietly but effectively also.

NEW YORK

ARTHUR J. ABBOTT

Music is recognized as being of first importance in public education in this state, with the result that practically every system of public schools employs a supervising teacher of music, and accomplishment in music may be offered for 28 of the 72 credits required for a regents' high school diploma, viz.: elementary theory, 2 credits; harmony, 3 credits; ear-training and melody writing, 3 credits; history and appreciation, 4 credits; chorus, orchestra, band, 4 credits each; applied music (outside of school), 16 credits.

Requirements for graduation from our state normal schools are such that students must measure in music to a standard higher than ever before; consequently, the quality of the music teaching in the grades is steadily improving. Unfortunately, a state supervisor of music is not employed in New York, but it is understood that such a position is soon to be created.

Two communications relating to the Conference and the Cleveland meeting have been sent out by the state committee this year, 1,400 letters in all being mailed to those supposed to be interested in the work of the Conference throughout the state.

NORTH DAKOTA

NILS BOSON

Although there has been a general tendency to economize in school expenditures in this state during the past year, and, in spite of the fact that domestic science, manual training and other subjects have been discontinued, music has held its own in most of the cities and towns.

The most significant happenings, musically, during the year were: first, the annual high school music contest at the State university, at Grand Forks, where over seven hundred high school students, from all over the state, competed and showed marked improvement over the work of the preceding year; secondly, the two days music festival given under the auspices of the Federated Music Clubs; thirdly, the first contest held for college men's glee clubs at the Valley City State Teachers' College when groups representing the State University, the Agricultural College, Jamestown College and Valley City State Teachers' College competed; fourthly, the increased amount of space given to music news, both local and national, in the newspapers of the state, especially in the city of Fargo, where both papers give a whole page each Saturday to music. North Dakota is improving musically due in a great measure to the assistance of the Extension Department of the State University and also to the activity of the Federated Music Clubs.

OHIO

A. W. MARTIN

If Ohio is not already the leading state in musical development she is fast approaching that goal. Proof of that statement is to be found in the following facts:

1. Ohio has at the present time two symphony orchestras ranking with the best in America.

2. Advanced musical instruction is provided by at least six conservatories of the highest standing.

3. Public school music instruction is provided by over a thousand supervisors, many of whom hold degrees and all of whom have had some training.

4. The appointment of a state supervisor of music. The present incumbent, Mrs. Nelle I. Sharpe, has in a year's time done much to standardize and correlate the work throughout the state, and promises other forward steps, including county supervision.

5. The establishment of four-year courses in public school music, leading to various degrees, in a number of the best colleges and conservatories of the state. It is no longer necessary for the Ohio supervisor to leave the state for her training. Complete and unexcelled advantages are offered at home.

6. The adoption by the state of the course of study put out by the Educational Council of the Music Supervisors' National Conference.

The most significant single musical event of the year, in my opinion, is the semi-centennial celebration of the founding of the Cincinnati May Festival.

RHODE ISLAND

WALTER H. BUTTERFIELD

The Rhode Island Music Supervisors' Association has nearly a 100 per cent membership. The small size of the state and the transportation conveniences are such that we are able to hold monthly meetings. Besides our state organization, we can boast of nearly full membership and attendance in the Eastern Music Supervisors' Conference and a fairly good percentage of membership and attendance in the National Conference. In other words, we are supporting quite generously three organizations for the advancement of music in the schools.

Two years ago our state association planned a state-wide music memory contest. To our consternation, this could not be carried out because of the feeling among many of our educators against contests in general and particularly against contests in which prizes are offered. Even with the elimination of prizes and the announcing or publishing of the highest scores, the idea was not acceptable. Still, a few of the smaller towns are indulging in a certain form of music memory contest.

Music continued its prominent part in the fall meetings of the Rhode Island Teachers' Institute. A new and successful feature was a combined orchestra from the Providence grammar schools. Another interesting development of the school year is the singing of a large chorus of grammar school children at the Armistice Day program. This has become an annual custom which is growing more popular every year.

There has been a decided advance in instrumental music. Many new orchestras have been formed. Class instrumental instruction has received a decided impetus.

In one high school a class in voice training has proved successful and is now in its second year.

While music in the schools in our state has a decidedly heavy inertia to overcome, there are very hopeful signs. By no means the least of these is the interest of the State Federation of Music Clubs.

SOUTH CAROLINA

MRS. BENJAMIN L. BLACKWELL

The state of South Carolina is awakening to the importance of teaching her children Music. For years the study of Piano has been encouraged by employing a teacher to give private piano lessons in the schools, the pupil paying for the lessons. But the teaching of singing was a later development and is by no means general yet. However, considerable progress is noted.

About eight of the larger and enterprising towns have a Supervisor over all the schools or over some of the grades. Unfortunately there are only three or four towns where Sight-singing is taught systematically through all the grades. Too frequently a teacher jumps into Chorus-singing by rote as the only means to a speedy exhibition, or, her time being limited she is obliged to take the children in a big unwieldy mass. The School Boards need to realize that valuable instruction in Music must take the same slow and steady steps as Arithmetic and Reading.

The Mill Schools in the Piedmont section under the direction of able men are paying much attention to Music and several contests have stimulated interest on the part of the pupils. Able supervisors are being employed.

Under the direction of Prof. F. W. Wodell of Converse College, the Spartanburg Music Festival Association offered prizes amounting to six hundred dollars for the best girl soloist, boy soloist, and High School Glee Club in several counties of the Piedmont section as far north as Asheville, N. C., the winners to be decided by contest in Spartanburg. The contest occurred April 20, and prizes were announced at a Concert given by School Glee Clubs and Orchestras in the evening.

The Spartanburg Children's Festival Chorus of 500 voices now twelve years old, is widely known among artists and orchestras for the high standard of its work.

The children of Charleston under direction of Miss Carrie P. McMakin, give a concert annually of great beauty and excellence.

In Florence, High School credits are allowed for vocal and instrumental study under accredited teachers.

Music Appreciation has been introduced into several schools.

We look forward to the time when Rural Schools will be grouped into fields with a Music Supervisor in charge of each field.

Anderson is introducing Music into her schools next September.

Rock Hill put Music into the curriculum last year and sent a soloist to compete in Spartanburg.

We are fortunate in having at the State College, Winthrop, a good course for the training of supervisors of music.

The state as a whole needs to realize that Music is a subject of great educational value, and not simply a form of amusement.

SOUTH DAKOTA

ANNA PETERSON

Most of the cities and towns of South Dakota are planning spring musical programs. Sioux Falls is arranging several things of musical interest. The colleges are working on cantatas and the community chorus is preparing the

cantata, "The Swan and the Skylark." These organizations expect to have the assistance of noted outside artists. The high school is hard at work on the operetta, "The Fire Prince," and the grade schools are giving a patriotic pageant. Sioux Falls has an artists' course and this year the Minneapolis Symphony will give two concerts, one a matinee for the school children. The matinee is to consist principally of numbers selected from the music memory contest list, studied in the schools. The contest is to take place the middle of May. Sioux Falls is fortunate in having a good band and also a promising junior band.

Mitchell is another city that is awake musically. A three-day spring festival featuring the band, symphony orchestra, and chorus is to take place the middle of May. The schools are having their second music memory contest, and they are also preparing the cantata "Pan on a Summer Day," to be given the middle of April. The Mitchell public schools give credit for all outside music work.

Elk Point, in the southern part of the state, has several active glee clubs that do considerable work in public. Yankton, Brookings, and Huron also feature glee clubs. Yankton has a beautiful outdoor theatre in which operas and plays are presented each spring.

Vermillion, Aberdeen, Yankton, Huron, and Mitchell all have artists' courses. These cities also have several music clubs. In fact, such clubs and community choruses are common in many cities and towns of the state.

The Normal at Madison is interested in entertainment courses for the surrounding communities, put on by their own talent. These have been very educational and have done much for music appreciation in that vicinity.

The symphony orchestra located at the National Sanatorium in Hot Springs is an outstanding musical organization of western South Dakota. The people of the town, through the coöperation of the orchestra, have developed an excellent course in music appreciation.

The South Dakota State Contest for Young Professional Musicians took place at Vermillion in March. The piano contest was won by Ruth Palmer, of White Lake; Orville Rennie, tenor, of Sioux Falls, was the winner of the male voices, and Dorothy Jackson, soprano, was the winner of the female voices.

Many noted artists claim South Dakota as their home. Amy Ellerman came from Yankton, Leonard Snyder from Watertown, Merle Alcock, Mina Hager and Mary Welch from Mitchell, Sybil Sammis from Pierre, Alleta Tenold from Flandreau, and Claude Gotthelf from Sioux Falls. The state has also produced several composers of note.

TEXAS

SUDIE L. WILLIAMS

Interest in music is more general in Texas today than at any previous time in its history. This is indicated by the following facts:

A Municipal Music Commission is a feature of more than one city government, Music Week has been inaugurated in a number of places and repeated as an annual event in others, Music Clubs have doubled in number, and the Music Memory Contest among school children is the rule and not the exception. According to Mr. C. M. Tremaine, of the National Bureau for the Advancement of Music, Texas has had relatively more contests of this kind than any other state in the Union. The combined results of these various agencies and activities have crystallized into a vital and concrete force,

which, passing beyond the bounds of any particular locality, has reacted favorably upon the state as a whole, doing much for its musical advancement.

One instance that may be cited, is the inauguration of a state-wide Music Memory Contest, sponsored by the State Interscholastic League, which League is a division of the State University. The Music Memory Contest was included in the annual competitions of the League and, *mirabile dictu*, was placed on a basis of equality with the competitions in debating, athletics, and other school subjects. While no statistics are available at this time, still it is known that many localities entered the contest. Preliminary contests have been held over the state, and one member of the winning team in each district will represent the district at the State Meet in Austin, held during the first week in May. Educational authorities have evidenced the importance they attach to the activities of the League, by securing reduced railroad rates and other concessions for the contestants and other interested parties. It may be said in this connection that Texas is one of the four states holding a State Music Memory Contest—Indiana, North Dakota, and Ohio being the other three.

Another indication of increased interest in the advancement of music in the state, is the establishment of the music page in the leading newspapers. A score or more of these are now carrying this special feature, thus aiding materially in spreading the gospel of good music throughout the state.

A very hopeful sign of the times is the inauguration of musical programs at the noon-day luncheons of business men's clubs. Music of some kind is now featured regularly by the Rotary Club, the Kiwanis Club and others at their weekly luncheons. Not infrequently, school music is the variety offered. In this way a closer bond between community and school is effected, and an opportunity afforded to inform the business man concerning this important phase of school work, thereby gaining his very valuable and necessary support of it.

The number of Music Clubs in Texas has doubled during the past eighteen months, according to Mrs. John F. Lyons, of Ft. Worth, President of the National Federation of Music Clubs. There are now 145 Clubs, exclusive of the 50 or more Junior Clubs. These Juvenile Clubs, which are something of an innovation, offer opportunity for closer correlation between the music of the school and that of the community. The adult clubs stand behind any important move for the advancement of good music, and in many instances take the initiative in supporting and fostering music in the public schools.

The Texas Congress of Mothers, composed very largely of Parent-Teachers' Associations, is making a very active campaign for good music in the home, better and more music in the rural schools and communities and for adequate support for music in all public schools. Each Parent-Teachers' Association gives its moral and financial support to music in its own school and community.

Music in the public schools is directly or indirectly benefitted by each of the agencies mentioned above. While there are many places in the state which do not employ a supervisor of music, still the leaven of the music memory contest is having its affect toward arousing such localities to the necessity of having music taught effectively in its schools. Only the lack of funds is delaying its introduction into a number of school systems.

All of the Normal Colleges and most of the Universities and Colleges over the state are offering courses for the training of teachers and supervisors. In time, we hope these courses will become so effective as to give us the supply of trained teachers needed every where.

UTAH

MRS. LISLE BRADFORD

Musical conditions in Utah are splendid as far as the interest among the students is concerned. However, last year seemed to present such dire financial conditions that many supervisors were dropped and given special work in senior and junior high schools. This is the first year that Salt Lake has not had a supervisor. The music has thrived in spite of rather than because of that fact. I think that somebody will be chosen for next year.

The teaching of music is compulsory throughout the elementary and junior high schools. Special music teachers are assigned to each junior high school.

A very lamentable fact is that not one hour of music is required in the senior high school course of study. In fact, no great encouragement is given the students in the way of credit. The maximum credit allowed toward graduation is 7.5 points or one and one-half credits. So you see the requirements and credits are deficient in high schools. However, the interest is very keen and in our school with a membership of 1150, over 500 take music. They are individually urged by the heads of the department.

Most of our high schools present courses in music appreciation, theory harmony, history, sight reading, choral work of all kinds, band and orchestra. Operas and cantatas are presented each year.

A movement has been on foot for some time to build up a keener appreciation of good music. We are trying constructive rather than destructive methods. An organization called the Collegiate Music League is bringing such organizations as the best symphony orchestras, bands, and soloists to our city. The concerts cost the students fifteen and twenty-five cents and have been entirely successful.

Next year we hope to establish a two hour a week music requirement for each high school student. If you should have time, I wish that you might voice your sentiment along these lines to help convince our Board of Education.

Many a "hard-boiled ruffian" enters a music class with a keen appreciation of such music as "Nobody Lied" or "Aggravation Papa" and, at the end of two month's training, enjoys singing "Hallelujah Chorus" or "Lovely Appear". I would not be surprised if the natures of these boys are softened until they can sit comfortably among the just, cultured and refined. Every student should be encouraged along these lines.

VERMONT

BERYL M. HAMILTON

Forty-eight letters and forty-eight self-addressed postal cards were sent to the towns and cities supposed to have supervisors of music. Replies were received from twelve of these towns. This very incomplete report is a great handicap. I infer that there are few changes in personnel, as those who sent in their names are teaching in the same towns as last year.

The meeting of the Vermont State Music Teachers' Association was held in St. Johnsbury last October, and while I did not receive a formal report of the meeting, the program as printed was excellent.

The Vermont Federation of Women's Clubs has again given a year of help to the cause of better music in the home and school. One woman has given many illustrated lectures on American music; another has talked on songs for children, and has herself sung such songs for the clubs; and your chairman has given talks in five different towns on school music and appreciation, using the talking machine for illustration. I was obliged to refuse five other clubs because of lack of time. The women's clubs throughout the state seem particularly anxious to know more about music appreciation, and most of the requests are for that subject.

Our state supervisor of high schools is printing a syllabus of music for use in the senior and junior high schools of the state. This pamphlet will soon be placed in the hands of the teachers. Several of our towns have classes for teaching violin and piano, and several give credits for outside study.

VIRGINIA

ELLA M. HAYES

A thorough canvass of the state was made last year by means of questionnaires which were sent out by your chairman, Miss Daisy Wingfield, and the results obtained were submitted in her report to the Conference.

Music in the schools in the larger towns and the cities of Virginia is, for the most part, very well taken care of, although there are no state requirements in the subject. Credit is given for outside study of music in only a limited number of towns, but this is on the increase since the teachers of applied music are beginning to qualify with the state department. Each year shows an increase in the number and training of supervisors throughout the state.

Much impetus has been given public school music in Virginia by the work of the State Music Teachers' Association. This association is urging advancement along all lines of music. At their annual meeting this year, which was held at the University of Virginia, there was a very strong appeal made by some of the members for the teaching of music in the rural schools. The outcome of this appeal was the adoption of a resolution to the effect that a committee visit the State Board of Education and urge that music be put in all the public schools of the state as an accredited subject. It is quite significant when a body of teachers of applied music act as vigorously as did the ones who were responsible for the passing of this resolution.

The university summer school now has a three-year course in music instead of two, and in their course of study provision is made for rural schools.

Another item of interest is the work the Federation of Music Clubs is doing in the encouragement of young musicians to enter the state contest. The winners compete in the district contest and then in the national contest.

Effort has been made this year to greatly enlarge the membership in the Music Supervisors' National Conference, with some success. We hope to have a good representation at the Cleveland meeting.

WASHINGTON

FRANCES M. DICKEY

School music has grown in the last year in the state of Washington in a steady, positive way. It is generally recognized as an important part of the school program. In some cities, in their program of economy we have observed that they have eliminated physical training or home economics rather than music.

The music in such cities as Seattle, Spokane, and Everett is especially strong, so they serve to set a standard for many of the smaller cities. A four-year course in school music has been offered at the University of Washington for several years. Many of the graduates are holding important positions in the state and others are doing graduate work at Eastern universities.

We have a very active State Music Teachers' Association in Washington, also a State Federation of Music Clubs. In these state organizations, as in the national ones, school music supervisors are taking a very active and prominent part.

WEST VIRGINIA

LELIA STILLMAN

This little mountain state is making rapid progress in many lines including music.

The music section of the State Educational Association has been instrumental in organizing a State Music Teachers Association and this organization is trying to work up sentiment in favor of a State Supervisor of Music. The association also voted to consider its first allegiance to the Music Supervisors National Conference and to the Eastern and Southern as the members individually desired.

The state contest for young musicians was held at Parkersburg under the auspices of the State Federation of Music Clubs. Pupils studying the voice may enter between the ages of twenty and thirty, piano and violin pupils between the ages of sixteen and thirty. The successful contestants may enter the district contest and if again successful may enter the national contest.

The leading towns of the state are doing much to educate the public musically by bringing in artists, giving oratorios and having music memory contests. Clarksburg, Parkersburg, Huntington, Fairmont, Wheeling, Morgantown and Logan have reported Music Memory Contests.

Last season Morgantown music lovers were able to hear "Elijah" sung by the community chorus, concerts by Margaret Matzenaur, Frieda Hemple, Charles Wakefield Cadman and Princess Tsianina as well as other meritorious programs given by the symphony orchestra and other local talent. This season the chorus sang "St. Paul" and the Womans Music Club has managed an artist's course consisting of four numbers, Louise Homer, Magdalene Brard, Toscha Seidel and Mario Chamlee.

The Huntington Community Chorus sang the "Messiah" at Christmas time with notable success and in April celebrated Music Week with programs given by the public schools, advanced pupils, musical organizations of the town and well known artists among whom was Cyrena Van Gordon.

List of Members

THE NAMES PRECEDED BY (*) INDICATE ASSOCIATE MEMBERS.

NAME	ADDRESS
Abbott, Arthur.....	28 Clarendon Place, Buffalo, N. Y.
*Abbott, Mrs. Arthur.....	28 Clarendon Place, Buffalo, N. Y.
Abbott, George J.....	108 Union St., Schenectady, N. Y.
*Abraham, Irene D.....	64 E. Van Buren St., Chicago, Ill.
Abramovitch, S.....	2090 Pingree, Detroit, Mich.
*Abrens, Miriam C.....	110 E. College, S. Oberlin, Ohio
Acker, Emma.....	519 First St., Roundup, Mont.
Acker, Warren F.....	27½ S. St. Cloud St., Allentown, Pa.
Ackerman, Minnie M.....	738 Milton Ave., Easton, Pa.
Adams, Mrs. Beulah V.....	Felicity, Ohio
Adams, Crosby.....	Montreat, N. C.
Adams, Mrs. Crosby.....	Montreat, N. C.
Adams, Eugenie F.....	3 Jesma Apt., Norfolk, Va.
Adams, Frances E.....	Box 528, St. Joseph, Mo.
Adams, Hollis.....	Davenport, Iowa
Adler, Irene.....	341 Westminster Ave., Los Angeles, Cal.
Agard, Katherine.....	29 E. High St., Union City, Pa.
Agnew, Jessie Mae.....	144 Elm St., Oshkosh, Wis.
Ahern, John F.....	29 Warren Terrace, Springfield, Mass.
Aiken, Louis E.....	5358 Hamilton Ave., College Hill, Cincinnati, Ohio
Aiken, Walter H.....	Denton Bldg., 7th and Race, Cincinnati, Ohio
Albert, Caroline C.....	313 Olivier St., Station A, Algiers, La.
Albert, Forrest E.....	Box 162, South Whitley, Ind.
Alexander, Birdie.....	401 Grandview Ave., El Paso, Texas
Alexander, Blanch M.....	111 Wood Row, Bedford, Ohio
Alexander, Laurence H.....	506 Cherry St., Dover, Ohio
Alison, Holly E.....	Box 533, Salem, S. Dakota
Allison, Eloise.....	800 W. Hickory St., Denton, Texas
Allison, Gladys.....	1000 14½ St., Rock Island, Ill.
Amerine, Ethel.....	290 Route A., Modesto, Cal.
Amidon, Fanny.....	Valley City, N. Dakota
Ammon, Ferne M.....	330 W. 7th St., Auburn, Ind.
Anderson, Avis Gene.....	Shelby High School, Shelby, Ohio
Anderson, Jean B.....	915 Chapin St., Beloit, Wis.
Anderson, Maude.....	Collinsville, Ill.
Anderson, Nell K.....	37-309 Delaware Ave., Wilmington, Del.
Anderson, Ruth.....	4316 Drew Ave., South, Minneapolis, Minn.
Anderson, Terry.....	Baylor College, Station A, Box 151, Belton, Texas
Andree, Armida R.....	73 Poplar St., Manistee, Mich.
Andrews, Georgiana R.....	189 Eason Ave., Detroit, Mich.
*Andrews, Marion J.....	118 College St., Oberlin, Ohio
Andrus, May.....	57 Hawthorne Ave., New Haven, Conn.
Angela, Sister M.....	3007 Franklin Ave., Cleveland, Ohio

NAME	ADDRESS
Annas, A. N.....	340 Linden Place, De Kalb, Ill.
*Anthony, Beatrice J.....	184 E. Maple Ave., Downers Grove, Ill.
Anthony, Mrs. Cora Sheffer.....	616 W. 3rd, Williamsport, Pa.
Anthony, Ruth.....	Pittsford, N. Y.
Applegate, Edith.....	Froebel School, Gary, Ind.
Archer, Wilhemina E.....	577 Mickle St., Camden, N. J.
Archibald, Fred W.....	24 Greenwood Lane, Waltham, Mass.
Armitage, Mary J.....	549 Main St., Bowling Green, Ky.
Armitage, Teresa.....	1515 E. 67th Place, Chicago, Ill.
Arms, Clarence C.....	446 Lee St., Clarksburg, W. Va.
Armstrong, Mrs. Cora P.....	628 Harrison Ave., Beloit, Wis.
Armstrong, Frank L.....	241 Lafayette Ave., Pittsburgh, Pa.
*Armstrong, Mrs. B. D.....	Sylvania, Ohio
Arnold, Beulah S.....	Glen Ridge, N. J.
Arnold, Horace J.....	Box 188, Hiram, Ohio
Ascher, Morton C.....	1155 Broadway, New York, N. Y.
Ashbaucher, Hermina K.....	126 W. 12th St., Anderson, Ind.
Ashby, Lillian A.....	126 N. Adams St., Ypsilanti, Mich.
Athey, Edith B.....	Apt. 22, 1331 Belmont St. N. W., Washington, D. C.
Auble, Roxy L.....	St. Paul, Nebr.
Aurelia, Sister Estelle.....	St. Mary's Convent, Amsterdam, N. Y.
Aurelius, Gladys.....	1995 Waldeck Ave., Columbus, Ohio
Austin, L. C.....	Normal Branch, Memphis, Tenn.
Bachman, Gertrude.....	Armstrong, Iowa
Bachman, Ora Belle.....	Kent State Normal College, Kent, Ohio
Bacon, Earl D.....	1859 E. 97th, Cleveland, Ohio
Badger, Grace Alma.....	State Normal School, Fredonia, N. Y.
Bailey, Mrs. Florence E.....	1489 Vinewood Ave., Detroit, Mich.
Bailey, Marian.....	2537 Second Blvd., Detroit, Mich.
Bailey, Mildred L.....	South Dartmouth, Mass.
Baird, Sadie E.....	171 W. Indianola Ave., Youngstown, Ohio
Baker, Earl L.....	482 Franklin St., Appleton, Wis.
Baker, Mrs. Edith A.....	1481 Hilliard Road, Lakewood, Ohio
Baker, Etta R.....	Oak Grove Club, Flint, Mich.
Baker, Gertie A.....	100 N. Brown St., Gloucester, N. J.
Baker, Hattie B.....	445 N. Upper St., Lexington, Ky.
Baker, Lois E.....	Hiram, Ohio
Baker, Lucy A.....	State Normal School, Whitewater, Wis.
Baker, Nelson I.....	1310 Harlem Ave., Baltimore, Md.
Balcom, Irene E.....	156 Madison St., Coalinga, Cal.
Baldwin, Mrs. Edith.....	Sterling, Kans.
Baldwin, Harriet M.....	Baldwin Cottage, Oberlin, Ohio
Baldwin, Ralph L.....	83 Tremont St., Hartford, Conn.
Balthis, Catherine.....	155 North U St., Fresno, Cal.
Bancroft, Anita L.....	Mantua, Ohio
Banks, John C.....	R. F. D. No. 6, Canton, Ohio
Banzhaf, Louise.....	36 East Hall, Oxford, Ohio
Barbour, Rachiel B.....	631 N. Chestnut St., Seymour, Ind.

NAME	ADDRESS
Barendsen, A. L.....	810 Davis St., Evanston, Del.
*Bargmann, Alvin.....	Davenport, Iowa
Barker, Frederic A.....	A. T. Schools, Indianapolis, Ind.
*Barker, Mrs. L.....	1745 Bever Ave., Cedar Rapids, Iowa
Barker, Olive L.....	1745 Bever Ave., Cedar Rapids, Iowa
*Barker, Phil.....	Cleveland, Ohio
Barkman, Eleanor E.....	204 N. Walker St., Upper Sandusky, Ohio
Barndt, Hester H.....	412 Delaware St., Palmerton, Penn.
Barnes, Edwin N. C.....	Thomson School, Washington, D. C.
Barnes, G. W.....	18 S. Garden, Norwalk, Ohio
Barr, Herbert H.....	436 McKee Ave., Monessen, Pa.
Barry, Gertrude.....	2 Kensington St., Rochester, N. Y.
Bartholomew, Leila M.....	325 Jersey St., Buffalo, N. Y.
Bartholomew, Robert A.....	State Normal School, Indiana, Pa.
Bartlett, Ellen H.....	12 Shattuck St., Natick, Mass.
Bartlett, Mrs. Emma M.....	1649 W. 35th St., Los Angeles, Calif.
Bartlett, Gertrude C.....	2324 49th Ave., Cicero, Ill.
Bartlett, Helen.....	Shadycrest Place, Huntington, Ind.
Batdorf, Arabelle E.....	Main St., Annville, Pa.
Bartruff, Elizabeth.....	216 Ashland Ave., Buffalo, N. Y.
Bassett, Roberta C.....	Barrows House, Oberlin, Ohio
Bastian, Charlotte N.....	141 Mulberry Ave., Pomeroy, Ohio
Batterson, Harriet H.....	R. No. 4, Dublin Road., Grandview, Columbus, O.
Batey, Irma Lee.....	Alpine, Texas
Baughman, Louise.....	1552 Rockway Ave., Lakewood, Ohio
Bausman, Elsa Ruth.....	Greencastle, Ind.
Baxter, Katherine.....	Gloucester, Mass.
Baxter, Kathryn H.....	624 S. Glenwood, Springfield, Ill.
Bayle, Mrs. Edith May.....	Telghman, Talbot County, Md.
*Bayle, Samuel B.....	Telghman, Talbot County, Md.
Beach, Frank A.....	Emporia, Kans.
Beach, Jessie M.....	101 Maryland Ave., N. E. Washington, D. C.
Beam, James B.....	1800 Lehigh St., Easton, Pa.
Beaman, Mildred F.....	942 Blain Ave., Detroit, Mich.
*Beardsworth, Lyle.....	Davenport, Iowa
Beattie, John W.....	555 Avalon Terrace, S. E. Grand Rapids, Mich.
Beattie, Mrs. J. W.....	555 Avalon Terrace S. E. Grand Rapids, Mich.
Beaumont, William.....	525 W. 120th St., New York, N. Y.
Beaver, Mrs. Esther R.....	1253 N. 5th St., Columbus, Ohio
Beck, Hans.....	9248 Broadstreet, Detroit, Mich.
Beck, John F.....	219 S. Broadway, Medina, Ohio
Beck, Millie.....	1404 3rd Ave., Rock Island, Ill.
Beck, Paul E.....	State Normal School, Clarion, Penn.
*Beck, Mrs. Paul E.....	State Normal School, Clarion, Penn.
Beelar, Lola A.....	408 W Maumee St., Angola, Ind.
Beggs, Joline.....	708 Sproul St., Chester, Pa.
Behrens, Rudolph F. W.....	555 South Court St., Medina, Ohio
*Beldon, Jack.....	Davenport, Iowa

NAME	ADDRESS
Pell, Elizabeth.....	Clendenin, W. Va.
Bell, Jane T.....	Tarkio, Mo.
Belser, Bertha.....	Keystone State Normal, Kutztown, Pa.
Beltz, Helen E.....	194 Noll Ave., Ingram, Pa.
Benedict, Roger J.....	Seymore, Wis.
Benness, Mildred S.....	116 E. Maple Ave., Moorestown, N. J.
Bennett, Edith L.....	Douglas School, 1003 Bryden Rd., Columbus, Ohio
Bennett, Minerva M.....	1 Washington Place, Helena, Mont.
Bennett, Rex.....	Richmond, N. J.
Bennett, Sara L.....	920 Forrest Ave., Kansas City, Mo.
Benson, Agnes.....	3819 Pine Grove Ave., Chicago, Ill.
Benton, Mrs. Bertha C.....	1963 E. 84th St., Cleveland, Ohio
Bergan, Paul.....	Box 42 Men's Bldg., Oberlin, Ohio
Berger, Emily E.....	132 N. Elmwood Ave., Oak Park, Ill.
Berry, Leon F.....	Wayne, Neb.
*Berry, Mrs. Leon.....	Wayne, Neb.
Best, Florence C.....	150 Van Buren, Battle Creek, Mich.
Bicking, Ada E.....	406 Grant St., Evansville, Ind.
Biddle, Frank C.....	594 Wellington Ave., Rochester, N. Y.
Biddinger, Mae.....	Greencastle, Ind.
*Bieber, Martha M.....	118 W. College St., Oberlin, Ohio
Bilbrey, Mrs. Mildred Cass.....	Ottawa, Ohio
Billington, Anne K.....	914 Linden St., Bethlehem, Pa.
Birchard, C. C.....	221 Columbus Ave., Boston, Mass.
Bird, Mrs. Edna Adelle.....	Cedar Springs, Mich.
Birge, Edward B.....	828 E. Third St., Bloomington, Ind.
Birge, Mrs. Edward B.....	Bloomington, Ind.
Bivins, Alice E.....	North Carolina College, Greensboro, N. C.
Blackwell, Mrs. Amelia W.....	Spartanburg, S. C.
Blair, Elizabeth E.....	120 Claremont Ave., New York, N. Y.
Blake, Mary S.....	568 W. 14th St., Dubuque, Iowa
Blakeslee, Sophie L.....	43 Fifteenth St., Buffalo, N. Y.
Blayney, Mary D.....	326 College St., Marshall, Mo.
Bliss, Flora M.....	1541 Chicago Road, Chicago, Ill.
Blue, Elizabeth M.....	Gallatin, Tenn.
Bock, Adolph.....	1605 S. 20th St., St. Joseph, Mo.
Bobbitt, Mrs. Frances Adams.....	Milltown, Ind.
*Boden, Mildred O.....	1515 Wooster Ave., Barbertown, Ohio
Boden, Wm. L.....	1515 Wooster Ave., Barbertown, Ohio
Boerner, Jeanette.....	56 Center St., Cedarburg, Wis.
Boette, Marie D.....	912 Avery St., Parkersburg, W. Va.
Boicourt, Blaine.....	206 E. Church St., Harrisburg, Ill.
Boisher, Rosina M.....	Edon, Ohio
Bolard, Katherine.....	1610 Ridgfield Ave., Cleveland, Ohio
Bonadventure, Sister.....	3007 Franklyn Ave., Cleveland, O.
Booth, Anna M.....	1633 Boswell Ave., Topeka, Kans.
Booth, Guy E.....	3391 W. 130th St., Cleveland, Ohio
Booth, Mrs. John B.....	111 Williamsboro St., Oxford, N. C.

NAME	ADDRESS
Borge, Agot.....	315 N. Blair St., Madison, Wis.
Borgwald, Carl.....	926 14th Ave. E., Duluth, Minn.
Boson, Nils.....	623 Eighth St. S., Fargo, N. Dak.
Bossart, Virginia R.....	12109 Woodlawn Ave., Cleveland, Ohio
Bost, Clarissa M.....	Bricerly Heights, Homestead, Pa.
Bothum, Ruby F.....	106 S. Eighth St., Newark, N. J.
Bouncer, Helen C.....	Sioux City, Iowa
Bourdelaïs, J. Henri.....	55 New St., New Bern, N. C.
Bourgard, Caroline B.....	1151 E. Broadway, Louisville, Ky.
Bowen, George Oscar.....	2 Geddes Heights, Ann Arbor, Mich.
*Bowen, Mrs. Geo. O.....	2 Geddes Heights, Ann Arbor, Mich.
Bowen, Geo. W.....	1499 Lincoln Ave., Cleveland, Ohio
*Bowen, Mrs. G. W.....	1499 Lincoln Ave., Cleveland, Ohio
Bowen, Emma.....	638 Quebec Place N. W., Washington, D. C.
Bower, Helen.....	Marlington, W. Va.
Bower, Minnie E.....	Charleston, Miss.
Bowman, Clarence S.....	624 Somerset St., Johnstown, Pa.
Boyer, James F.....	325 W. Franklin St., Elkhart, Ind.
Boyer, Mrs. Mae S.....	2332 College Ave., Berkeley, Cal.
Boyd, Isabelle.....	309 Hunter Ave., Joliet, Ill.
Boyd, Lucretia.....	113 Atherton St., State College, Pa.
Boyle, Allys Field.....	4005 Swiss Ave., Dallas, Texas
*Boynton, Mrs. Josephine T.....	949 Lake St., Oak Park, Ill.
Bradford, Lisle.....	East High School, Salt Lake City, Utah
Bradford, Margaret.....	Box 289, Factoryville, Penna.
Brand, Anna.....	Wakefield, Mich.
Brass, Ethel E.....	1467 Ferry Park, Detroit, Mich.
Bratton, Edith M.....	134 S. Prof. St., Oberlin, Ohio
Bray, Mabel E.....	Trenton, N. J.
Breach, William.....	Box 514, Winston-Salem, N. C.
Breese, J. A.....	Delphos, Ohio
Brenan, Mrs. O. J.....	838 Nashville Ave., New Orleans, La.
Brenneman, Elsa.....	411 E. Wilson, Glendale, Cal.
Brereton, Mary E.....	N. Harrison, Alexandria, Ind.
Brewer, Mrs. Fay H.....	Box 123, Cohasset, Minn.
Brey, Francis Marie.....	578 34th St., Oakland, Cal.
Brigel, Mrs. May K.....	5926 Walnut St., Pittsburgh, Pa.
Brinckloe, Nellie A.....	1965 81st St., Suite No. 4, Cleveland, Ohio
Brindle, Dorothy.....	112 S. Potomac St. Waynesboro, Pa.
Brinkerhoff, Augusta.....	417 Crestwood Ave., Akron, Ohio
Brinklow, Reginald A.....	1318 W. 15th St., Bedford, Ind.
Britton, Martha E.....	Meadville, Pa.
*Brodhead, Mrs. Blanch T.....	1953 E. 84th St., Cleveland, Ohio
Broadstreet, Lucy Hearn.....	700 State St., Pine Bluff, Ark.
Brockett, Alice W.....	185 Prospect St., East Orange, N. J.
Brockett, Evan B.....	105 Lincoln St., Joliet, Ill.
Brockway, Mrs. Bertha.....	545 E. Main St., Ottawa, Ill.
Brook, Magdalene.....	Goodland, Ind.

NAME	ADDRESS
Brooke, Louise F.....	522 Pleasant Valley Parkway, Providence, R. I.
Brooks, Marguerite.....	Manhattan, Kans.
Brooks, Marjorie.....	418 Hunter St., Warren, Ohio
*Brookens, Vidah I.....	Princeton, Ill.
Brougher, Helen P.....	301 E. Washington St., Hoopestown, Ill.
Brown, Albert E.....	340 Wilder St., Lowell, Mass.
Brown, Daisy A.....	Box 392, Russell, Kans.
*Brown, Dorothy G.....	149 S. Union St., Akron, Ohio
Brown, Maude E.....	2510 Elm St., Manchester, N. H.
Brown, Mrs. Robert S.....	Hickory, N. C.
Brown, Ruth Evelyn.....	65 Division St., Ashtabula, Ohio
Brown, Sadie E.....	Carlville, Ill.
Brown, Dr. Wade R.....	Greensboro, N. C.
Browne, Frances Elizabeth...	305 Mansfield Hall, Depaw Univ., Greencastle, Ind.
Browne, Susan C.....	120 S. Main St., Oxford, Ohio
Brownell, Mrs. Jessie L.....	26 Pleasant St., Springfield, Vt.
Bryan, Geo. A.....	525 Washington Ave., Carnegie, Pa.
Bryant, Indra M.....	30 N. 4th St., Cuyahoga Falls, Ohio
Bryant, Laura.....	403 Seneca St., Ithaca, N. Y.
Bryant, Will H.....	129 1/2 S. Seventh St., Terra Haute, Ind.
Buchanan, Lenore C.....	1208 W. 33rd, Oklahoma City, Okla.
Buchtel, Forrest L.....	212 Sheldon Ave., Grand Rapids, Mich.
Buckborough, James L.....	400 Carrie St., Saulte Ste. Marie, Mich.
Budd, Vera H.....	2850 Connecticut Ave. N. W., Washington, D. C.
Buermeyer, Meta D.....	70 Prospect Park West, Brooklyn, N. Y.
Buford, Claire.....	48 S. McLean, Memphis, Tenn.
Bunsen, Mrs. Norma E.....	5045 Garfield, Kansas City, Mo.
Burch, Ivabel H.....	6339 South St., Detroit, Mich.
*Burge, Luedda I.....	110 East College, Oberlin, Ohio
Burgess, Mrs. Evaline N.....	2577 Tunlaw Road N. W., Washington, D. C.
Burgess, Selkirk.....	309 Centre St., Grove City, Pa.
Burhans, Evelyn Bromley.....	14 Couch St., Plattsburg, N. Y.
Burk, Carmen.....	Defiance College, N. Clinton, St., Defiance, Ohio
Burkhart, Helen E.....	2021 First St. N. W., Washington, D. C.
Burkhard, Luella J.....	82 Central St., Delaware, Ohio
Burley, Jessie.....	Lebanon, Mo.
Burlingame, Emily.....	909 Dewey Ave., Rochester, N. Y.
Burns, Mary H.....	230 Litchfield St., Torrington, Conn.
Burns, Mrs. Mathilde C.....	4229 Berwick Ave., Toledo, Ohio
Burns, Samuel T.....	624 S. Court St., Medina, Ohio
Burroughs, Clara H.....	2633 Adams Mill Road, Washington, D. C.
Burrows, Emily H.....	98 Hazelwood Ave., Detroit, Mich.
Burness, Amanda C.....	3053 Palmer Square, Chicago, Ill.
Burwash, Elvira.....	1720 S. Harvard Bl'vd, Los Angeles, Cal.
Busche, Harriet.....	Columbus Grove, Ohio
Bushong, Melvin S.....	219 Kansas Ave., Olathe, Kans.
Butterfield, Walter H.....	276 Washington Ave., Providence, R. I.
Butterfield, Mrs. Walter H.....	276 Washington Ave., Providence, R. I.

NAME	ADDRESS
Butts, Louise M.....	4224 Pine St., Philadelphia, Pa.
Buzza, M. Belle.....	1226 Vance Ave., Corapolis, Pa.
Byers, E. Louise.....	214 Yates Ave., Grafton, W. Va.
Byler, John I.....	Homesworth, Ohio
Byram, Mrs. Carrie V.....	3413 Holmead Place N. W., Washington, D. C.
*Byrd, Sydonia G.....	285 N. Professor St., Oberlin, Ohio
*Byrd, Wilhelmina M.....	Johnson House, Oberlin, Ohio
Cable, Ruth.....	Steedman, S. C.
Caffin, Inez Harriet.....	800 Vassar Ave., Fresno, Cal.
Cain, Hazel.....	Seymour, Iowa
Callan, Emily Jane.....	Holbrook, Ariz.
Campbell, Dorothy.....	Vevay, Ind.
Campbell, Gabralla F.....	Pittsburg, Kans.
Campbell, Helen M.....	220 Center St., Mankato, Minn.
Campbell, Jean G.....	6405 Lexington Ave., Cleveland, Ohio
*Campbell, James M.....	364 Hillwood Drive, Akron, Ohio
Campbell, Kathleen.....	314 Walnut St., Brazil, Ind.
Campfield, Fern.....	Box 7, Cass City, Mich.
Canfield, Antoinette B.....	5228 Beeler St., Pittsburg, Pa.
Canfield, Susan T.....	Carnegie Inst. of Technology, Pittsburg, Pa.
Cannon, Elizabeth L.....	Board of Education, Wichita, Kans.
Capwell, Esther C.....	Lord Cottage, Oberlin, Ohio
Carey, Bruce A.....	Girard College, Philadelphia, Pa.
*Carey, K. M.....	Barrows House, Oberlin, Ohio
Carlson, Bert M.....	Tower, Minn.
Carlton, Helen I.....	Hiram, Ohio
Carlton, Marjorie.....	Los Vegas, Nevada
Carlton, W. B.....	1320 Lebanon Road, Murfreesboro, Tenn.
Carmichael, Eliza.....	38 Scott St., Youngstown, Ohio
Carmichael, Mrs. Elizabeth.....	Butler Apt. No. 4, Fort Dodge, Iowa
Carmichael, Lois C.....	110 E. College St., Oberlin, Ohio
Carmichael, Miss Mary.....	4623 Franklin St., Bellaire, Ohio
Carnahan, Olive.....	612 3rd St., Chester, W. Va.
*Carpenter, Julia F.....	1427 Wyandotte St., Lakewood, Ohio
Carpenter, Maud.....	Peru, Nebraska
Carr, Flora B.....	Du Quoin, Ill.
Carr, Raymond N.....	Highland Park, Des Moines, Iowa
Carr, Sara A.....	602 Laurel St., Royal Oak, Mich.
Carroll, Martha.....	104 21st St., Nashville, Tenn.
Carson, Cleva J.....	643 N. Court, Ottumwa, Iowa
Carson, Teny W.....	New Castle, Pa.
Carter, Chas. M.....	Arcadia, Ind.
Carter, Mrs. Chas M.....	Arcadia, Ind.
*Carter, Elwood.....	Davenport, Iowa
Cartilidge, Frances.....	720 Cedar St., Redlands, Cal.
Cass, Eleanor.....	2009 Spruce St., Philadelphia, Pa.
Cass, Ruth Agnes.....	1710 Warwood Ave., Wheeling, W. Va.
Caton, Clifford A.....	Jerome, Ariz.

NAME	ADDRESS
Cavanaugh, Jessie.....	21 Eaton Road, Hamilton, Ohio
*Cawley, Lee.....	Davenport, Iowa
Caylor, John S.....	Carmel, Ind.
Chace, Mrs. Frank.....	1421 12th St., Boulder, Colo.
*Chambers, Victoria....	3044 Warrington Road, Shaker Heights, Cleveland, Ohio
Chandler, Martha.....	616 Ontario Ave., Sheboygan, Wis.
Chaney, Charles R.....	Lauger Union High School, Lauger, Cal.
Chaney, Jess M.....	Spalding Hotel, Crosby, Minn.
Chapin, Mildred.....	143 Alexander St., Rochester, N. Y.
Chapman, Clifford C.....	Oliver Ditson Co., Boston, Mass.
Chapman, Louise G.....	Hemet, Cal.
Chatburn, Frances M.....	Box 83, Rochester, Minn.
Cheatham, Sallie Charles.....	Roanoke Rapids, N. C.
Cheek, Vivienne.....	623 W. 17th St., Davenport, Iowa
Chester, Dessolee.....	914 Edgwood Ave., Warren, Ohio
*Chester, Roland E.....	Box 53, Utica, N. Y.
Childs, Marie.....	855 E. Main St., Rochester, N. Y.
Chilvers, Thos. H.....	4856 Third Ave., Detroit, Mich.
*Chivington, Genevra M.....	415 Richmond Ave., Peoria, Ill.
Chlogge, Claude.....	Seymore, Wis.
*Christenson, Lillian F.....	159 Walnut Terrace, Akron, Ohio
Christman, Ruth X.....	429 E. Washington St., Medina, Ohio
Chubb, R. A.....	Mansfield, Ohio
*Chubb, Mrs. R. A.....	Mansfield, Ohio
Church, Mrs. Ruth B.....	135 E. Main St., Londonville, Ohio
Clapp, Lillian.....	130 College St., Oberlin, Ohio
Clapp, Phillip Greeley.....	222 S. Lucas St., Iowa City, Iowa
Clancy, Nan.....	1308 College Ave., Racine, Wis.
Clark, Amy E.....	N. Chestnut St., New Paltz, N. Y.
Clark, Mrs. Frances Elliott.....	Victor Talking Machine Co., Camden, N. J.
Clark, Gladys M.....	911 Bushnell St., Beloit, Wis.
Clark, Jessie L.....	1203 N. Market St., Wichita, Kans.
Clark, Kenneth S.....	315 Fourth Ave., New York, N. Y.
Clark, Mrs. L. C.....	616 S. 3rd St., Muskogee, Okla.
Clark, Marguerite E.....	161 W. 6th Ave., Roselle, N. J.
Clark, Annie Marie.....	110 Juniper St., San Diego, Cal.
Clark, Elizabeth.....	406 Marion St., Shelby, N. C.
Clark, Harry E.....	1920 W. 71st St., Cleveland, Ohio
Cleavinger, Bettie.....	515 Walnut St., Leavenworth, Kans.
*Clemens, Herbert.....	Davenport, Iowa
*Clements, Mrs. Augusta.....	City High School, Alhambra, Cal.
Clements, Esther Jean.....	Room 54, O'Henry Hotel, Greensboro, N. C.
Clerkin, Mrs. Altha.....	321 E. Hendricks St., Greensburg, Ind.
Cleveland, Mrs. Vida St. C.....	1108 Highland Ave., Chester, Pa.
Clevenger, Gwendolyn.....	904 Haward Bldg., Dayton, Ohio
Cliff, Luciel M.....	199 E. College St., Oberlin, Ohio
Clifford, Sarah M.....	5104 Montgall Ave., Kansas City, Mo.
Cline, Martha.....	2317 Summit Ave., Little Rock, Ark.

NAME	ADDRESS
Cline, Sarah Y.....	2317 Summit Ave., Little Rock, Ark.
Clute, Sherman A.....	70 Grand Ave., Rochester, N. Y.
Coan, Charles V. H.....	82 Church St., Rutland, Vt.
Cobb, Martha.....	1001 Stainback Ave., Nashville, Tenn.
Cochrane, Helen G.....	Box 454, Santa Rosa, Cal.
Cocke, Lydia.....	Fort Atkinson, Wis.
Cockey, Nellie M.....	Hutchinson, Kans.
*Coddling, Millicent B.....	137 Elm St., Oberlin, Ohio
Coffin, Inez Harriet.....	800 Vassar Ave., Fresno, Cal.
Cogdal, May.....	Holland, Mich.
Colcord, Margaret.....	Perry School, Pittsburg, Pa.
*Cole, Mrs. W. B.....	Painesville, Ohio
*Coleman, Elizabeth.....	Talcott Hall, Oberlin, Ohio
Coleman, Robert J.....	517 E. 8th St., New Albany, Ind.
Coles, Bernice.....	Eldridge Entertainment House, Franklin, Ohio
Coletta, Sister M.....	St. Augustine Convent, Lakewood, Ohio
Colley, Helen.....	Temple University, Philadelphia, Pa.
Collins, J.....	39 Penn. Ave., Mansfield, Ohio
Collins, Violet V.....	623 S. Wabash Ave., Chicago, Ill.
Colmey, Mary A.....	64 Barton St., Buffalo, N. Y.
Coman, Jennie R.....	216 S. Professor St., Oberlin, Ohio
*Compton, Mrs. Harold.....	Altoona, Pa.
Combe, Elizabeth M.....	85 First St., Muskegon, Mich.
Conaway, Cora F.....	648 E. 6th St., York, Nebr.
Cone, Emma.....	120 S. Main St., Oxford, Ohio
Congdon, C. H.....	200 Fifth Ave., New York, N. Y.
Conklin, F. Colwell.....	268 S. 4th Ave., Mount Vernon, N. Y.
Conlon, Sara M.....	Bonair Hotel, St. Louis, Mo.
Connor, Amy L.....	114 Prichard St., Fitchburg, Mass.
Connor, Dorothy E.....	Cayuga St., Trumansburg, N. Y.
Conner, Ethel M.....	415 Mentor Ave., Painesville, Ohio
Conner, Lillian.....	422 W. 2nd St., Dayton, Ohio
Connor, Mary C.....	New Smyrna, Fla.
Connole, M. Gertrude.....	1447 W. Eight St., Davenport, Iowa
Constant, Olive J.....	211 N. Fifth St., Hiawatha, Kansas
Conway, Mary M.....	Carondelet St., New Orleans, La.
*Cook, Elinor E.....	137 Elm St., Oberlin, Ohio
Cook, John G.....	Norwood High School, Norwood, Ohio
Cook, L. A.....	1988 E. 84th St., Cleveland, Ohio
Cook, I. Milton.....	1917 Adelia St., Nashville, Tenn.
Cook, Nellie M.....	219 W. H. St., Ontario, Cal.
Cook, Wanda V.....	Blair, Neb.
Cooke, Cornelia.....	1025 Alvar St., New Orleans, La.
Cooke, James Francis.....	Llanberris Road, Bala, Pa.
Cooke, Lillian M.....	264 Jersey, Buffalo, N. Y.
Cookingham, Ella M.....	Box 7, Hiram, Ohio
Cooksey, G. Campbell.....	Manual Training School, New Orleans, La.

NAME	ADDRESS
Cooper, Florence.....	Cherry Creek, New York
Copenhaver, Mrs. Marvin.....	Chilhowie, Va.
Copp, Herman J.....	251 Hane Ave., Marion, Ohio
Corbett, Helen.....	810 South Ave. Rochester, N. Y.
Cornwell, Mabel C.....	813 W. Warren St., Mitchell, Ind.
Cory, Olive L.....	416 S. 5th St., Livingston, Mont.
Cosgrove, Martha C.....	Rochester, N. Y.
Costenbader, Frances E.....	446 E. Main St., Slatington, Pa.
Cotton, Mrs. Homer.....	1003 Grove St., Evanston, Ill.
Coulter, Eva E.....	Keep Cottage, Oberlin, Ohio
Courteau, Emelie S.....	738 St. Peter St., St. Paul, Minn.
Cowger, Cleo.....	403 Chittendon Ave., Columbus, Ohio
Cowin, Roxanna E.....	Evart, Mich.
Coye, Neva B.....	916 Sanford St., Muskegon Heights, Mich.
Coyle, Allene.....	126 Maple St., Somerset, Kentucky
Cozard, Dorothy.....	206 S. Thayer, Ann Arbor, Mich.
Crabbs, Josephine.....	733 Seymour St., Lansing, Mich.
*Cram, Ralph.....	Davenport, Iowa
Cranahan, Olive.....	612 3rd St., Chester, W. Va.
Crance, Edna A.....	154 Chemung St., Waverly, N. Y.
Crandall, Laura B.....	3614 Jones St., Omaha, Neb.
Crane, Florence A.....	1110 Davis St., Evanston, Ill.
Crane, Julia E.....	60 Main St., Potsdam, N. Y.
Crawford, Raymond A.....	2 Deering Place, Portland, Maine
Crowk, Mrs. Estelle H.....	1305 W. 3rd St., Anderson, Ind.
Crossan, Corynne.....	University of Ohio, Athens, Ohio
Crossman, Mrs. Genevieve Brown.....	Blackwell, Okla.
Crowl, Helen J.....	1005 Locust St., Fairmont, W. Va.
Crowley, Mrs. Forrest G.....	Conservatory of Music, Cincinnati, Ohio
*Cruikshank, Helen E.....	Tonopah, Nev.
Crumley, Josephine.....	2204 La Mothe, Detroit, Mich.
Cuddeback, Julie.....	Hattisburg, Miss.
*Cuddeback, Sally.....	1011 W. Bancroft, Toledo, Ohio
Culley, Lucille, M.....	6 Pine St., Geneva, Ohio
Cummings, Geo. B.....	62 Wellington St. E., Chatham, Ontario, Can.
*Cummings, Mrs. G. B.....	Chatham, Ontario, Canada
*Cummings, Ruby E.....	1849 E. 75th St., Cleveland, Ohio
Cundiff, Hannah M.....	Marshall College, Huntington, W. Va.
Cunningham, Emma B.....	State Normal, California, Pa.
Currier, Helen.....	Box 6, Balboa, Canal Zone
Curry, Mrs. Ethel M.....	Willcox, Ariz.
Curry, Irma, L.....	319 S. Monroe St., Streator, Ill.
Curry, Olive.....	708 N. Main St., Washington, Pa.
Curtis, Irene.....	Superior, Wis.
Curtis, Ruth.....	2813 Holmes St., Dallas, Texas
Cushman, Grace E.....	408 Forsythe Apts, Savannah, Ga.
Custer, Mae.....	Congress Hotel, Pueblo, Colo.
Cutting, Mrs. Amy P.....	129 Orchard Ave., Battle Creek, Mich.

NAME	ADDRESS
Daab, Ernest W.....	320 S. Illinois St., Belleville, Ill.
Dackerman, Priscilla.....	87 Hawthorne Ave., Akron, Ohio
Dadmun, H. Alice.....	418 W. 19th St., Norfolk, Va.
Daggett, Jean B.....	258 W. Main St., Moorestown, N. J.
*Dahlquist, George.....	Davenport, Iowa
Daily, Clara T.....	214 W. Virginia Ave., Peoria, Ill.
Dale, Alice F.....	Miller Ave., Clairton, Pa.
*Dale, Thos. B.....	New York City
Dallas, Estella.....	1212 Asken Ave., Kansas City, Mo.
Damon, Inez Field.....	State Normal, Lowell, Mass.
Damon, Mary L.....	116 S. 8th St., La Crosse, Wis.
Dana, Lynn B.....	Dana's Musical Institute, Warren, Ohio
Danford, Marion Blanche.....	McConnellsville, Ohio
Daniels, Georgia May.....	Manhattan, Kansas
Dann, Arthur J.....	29 Freeland St., Worcester, Mass.
Dann, Hollis E.....	State Dept. Education, Harrisburg, Pa.
Dann, Mrs. Hollis E.....	3213 N. Front St., Harrisburg, Pa.
Darby, Lillie E.....	505 E. Chicago St., Valparaiso, Ind.
Darnall, Mrs. Esther.....	3120 E. 9th St., Kansas City, Mo.
Darrin, Josephine.....	605 Grant St., Wausau, Wis.
Datesman, Mrs. Elsie Greene.....	800 Garrison St., Fremont, Ohio
Davidson, Susan M.....	Carthage, Ill.
Davies, Herbert.....	2412 Lawrence Ave., Toledo, Ohio
Davies, Mrs. Herbert.....	2412 Lawrence Ave., Toledo, Ohio
Davies, Mrs. Robert	
Davies, Juanita.....	95 N. Garfield St., Hinsdale, Ill.
Davis, Mrs. Gertrude Nordin.....	Garfield School, Chicago, Ill.
Davis, H. C.....	Carnegie Hall, New York
Davis, Lillian.....	Keep Cottage, Oberlin, Ohio
Davis, Madeline.....	Terre Haute, Ind.
Davis, Maude L.....	6 London St., Worcester, Mass.
Davis, Theodore.....	2008 Calumet Ave., Chicago, Ill.
Davis, W. J.....	4167 East 99th St., Cleveland, Ohio
*Dawson, Albert.....	Davenport, Iowa
Dawson, William L.....	Lincoln High School, Kansas City, Mo.
Day, Mrs. Theresa M.....	State Normal, California, Pa.
DeBats, Gertrude.....	285 E. College St., Oberlin, Ohio
Decker, Cleva O.....	Elwood 816 S. A., Elwood, Ind.
Decker, Mrs. Helen C.....	Crescent Ave., Rochester, N. Y.
DeForest, Margaret M.....	614 West 59 St., Kansas City, Mo.
Deierling, Goldie.....	La Plata, Mo.
Delbridge, R. Maude.....	315 N. Fifth St., Vincennes, Ind.
Denaree, Clara R.....	52 South 2nd St., Newport, Pa.
Demmley, Oscar W.....	1522 Chateau St., Pittsburgh, Pa.
Deneweth, Amelia E.....	304 S. 1st St., Rockford, Ill.
Dennis, Charles M.....	799 Morse St., San Jose, Cal.
Dennes, John.....	3910 Cottage Ave., Baltimore, Md.
DeSelm, Stella C.....	2599 Glen Echo Drive, Columbus, Ohio

NAME	ADDRESS
DenUyl, Mrs. M. D.....	530 Manistique Ave., Detroit, Mich.
Devendorf, Emma E.....	62 Union St., Gloversville, N. Y.
Devers, Iona M.....	537 N. Main St., Fostoria, Ohio
Devine, Regina E.....	Cumbola, Pa.
Dickleman, Arline E.....	Talcott Hall, Oberlin, Ohio
Dickerman, C. Louise.....	47 Shultas Place, Hartford, Conn.
Dickey, Frances M.....	University of Washington, Seattle, Wash.
Dicks, Franz.....	Rio Linda, Cal.
Dickson, Mrs. Hazel A.....	5713 Elwood St., Pittsburg, Pa.
Dickson, Marion C.....	59 Overlook Ave., Ridgewood, N. J.
Duckman, Florence S.....	1193 S. High St., Akron, Ohio
Dierker, Hilda E.....	818 Gilbert St., Columbus, Ohio
Dietz, Geraldine.....	14665 Drexmore Road, Shaker Heights, Cleveland, Ohio
Dillard, Vassall E.....	216 N. E. 7th St., Washington, Ind.
Dinkeloo, G. J.....	510 S. 3rd St., Goshen, Ind.
Disay, Ethel.....	5704 Baum Blvd., Pittsburg, Pa.
Dittenbeaver, Sarah L.....	211 N. Professor St., Oberlin, Ohio
Dixon, Mrs. Ann.....	226 N. 1st Ave., Duluth, Minn.
Dixon, Josephine.....	616 W. Lexington, Independence, Mo.
Dixon, May C.....	126 E. Elm St., Rochester, N. Y.
Dixon, Mildred.....	Box 142 Cherokee, Okla.
Dockham, George H.....	846 Beech St., Manchester, N. H.
Doetzel, Frederick A.....	Cedar Rapids, Iowa
Donager, Eva.....	Martinsville, Ind.
Donelson, Margaret J.....	1436 G. St., Lincoln, Nebr.
Donna, Katherine.....	South Street Inn, Pittsfield, Mass.
Donoghue, Anne.....	7 Finch St., Rochester, N. Y.
Donovan, J. C. Jr.....	2606 Euclid Ave., Cincinnati, Ohio
Dooley, Mary F.....	4430 Indiana Ave., Chicago, Ill.
Dorritt, Mrs. Olive Wilson.....	2544 Keitte Ave., Berkeley, Cal.
Dougan, Roy E.....	1374 Gill Ave., Lakewood, Ohio
Douglass, Eleanor.....	131 W. Collins St., Oxford, Ohio
Downes, Herbert.....	329 Main St., Bradford, Mass.
Downie, Mildred.....	114 S. 20th St., Duluth, Minn.
*Dresser, Mrs. Prudence Simpson.....	12 W. Main St., Galatin, Tenn.
Drew, Eli D.....	620 S. Mill, Massillon, Ohio
*Drew, Ruby A.....	The Eastbrook, Wolfeboro, N. H.
Dreyer, Forrest R.....	Box 163, Oberlin, Ohio
Dubuisson, Eleanor.....	703 18th Ave. S., Nashville, Tenn.
Duff, Anne.....	405 Jones St., Belle Vernon, Pa.
Duffey, Ruth.....	1425 Spring Garden, Lakewood, Ohio
Duke, Josephine G.....	86 W. 8th St., Bayonne, N. J.
Duke, Lucie.....	435 W. 11th St., Oklahoma City, Okla.
Duke, Stella M.....	918 M. St. N. W., Washington, D. C.
Dunham, Franklin G.....	Aeolian Hall, 24 W. 42nd St., New York City
Dunlap, Iva.....	629-18th St., Moline, Ill.
Dunn, Mrs. E. A.....	1934 Logan St., Murphryesboro, Ill.
Dunn, Alice G.....	416 South St., Crestline, Ohio

NAME	ADDRESS
Dunn, Margaret.....	912 7th Ave., Escanaba, Mich.
Dunn, Sarah.....	416 South St., Crestline, Ohio
Dunagan, Verna L.....	403 Arch St., Carlisle, Pa.
Dunning, Mrs. Inice McCorkle.....	703 Big Horn Ave., Alliance, Neb.
Dunning, Sara L.....	Willington, Conn.
Dunsmore, Elspeth E.....	109 Caroline St., Saratoga Spa., N. Y.
Dunster, Mrs. Mary.....	625 W. Ocean Blvd., Long Beach, Los Angeles, Cal.
Durham, Alfred M.....	152 W. Center, Logan, Utah
Durheim, Ruth.....	842 Central Bldg., Seattle, Wash.
Durkee, Mrs. Eleanora.....	Martville, N. Y.
Dury, S. W.....	Mesa, Ariz.
Dutton, Hazel.....	Davenport, Iowa
Dyer, Harold L.....	State Normal School, Stevens Point, Wis.
Dyke, Mrs. Mary Starr.....	1941 S. Grant St., Denver, Colo.
Dykema, Peter W.....	University of Wisconsin, Madison, Wis.
Eachus, Marian Forrest.....	219 Ave. A., Bayonne, N. J.
Earhart, Elizabeth.....	7 S. Congress St., Athens, Ohio
Earhart, Will.....	Fulton Bldg., Pittsburg, Pa.
Easley, Joan.....	State Normal School, Slippery Rock, Pa.
Early, Mrs. W. Berry.....	Brandywine, Md.
Ebaugh, Olive R.....	Hampstead, Md.
Eberly, Olga.....	Greencastle, Ind.
Eddy, Alice C.....	5719 Dorchester Ave., Chicago, Ill.
Edmonds, Lida M.....	420 S. 2nd St., Elkhart, Ind.
Edmonson, Eleanor.....	212 N. William St., Goldsboro, N. C.
Edwards, Ethel M.....	R. F. D. No. 6, Saco Road, S. Portland, Me.
Edwards, Irene.....	Box 38, Windfall, Ind.
Edwards, Julia.....	2nd St., Clarksdale, Miss.
Edwards, Winifred.....	1207 Genesee St., Rochester, N. Y.
Eger, Grace.....	920 S. Main St., Hopkinsville, Ky.
Eisenhart, Gladys.....	111 Elm St., Streator, Ill.
*Elkstrand, Arthur.....	Davenport, Iowa
Elder, May.....	Conemaugh Public School, Conemaugh, Pa.
*Elkins, Lawrence.....	Davenport, Iowa
Ellech, Laurence S.....	137 W. 4th St., Cincinnati, Ohio
Eldridge, H. C.....	Franklin, Ohio
Eldridge, Lillian.....	Franklin, Ohio
Ellertson, Mrs. Ethel Becker.....	76 River St., Madien, Ohio
Elliot, Emma G.....	19 Dresser Ave., Great Barrington, Mass.
Ellis, Mary L.....	Box 463, Flora, Ill.
Elting, Grace Helen.....	Box 543, Navasota, Texas
Embs, Anton.....	518 Lake St., Oak Park, Ill.
Embs, Mrs. Anton H.....	518 Lake St., Oak Park, Ill.
Emerson, Mildred.....	703 Mangum St., Durham, N. C.
Emery, S. Gordon.....	Normal School, Edinboro, Pa.
Emmer, Florence E.....	522 Broadway Ave. W., Grand Rapids, Mich.
Epperson, Emery G.....	515 Hawthorne St., Salt Lake City, Utah
Eppes, Eva Taylor.....	State Normal School, Fredericksburg, Va.

NAME	ADDRESS
Erb, J. Lawrence.....	212 W. 59th St., New York City
Erickson, Mrs. Arthur G.....	712 Ellis St., Ypsilanti, Mich.
Euren, Signe A.....	311 10th St., Moorhead, Minn.
Europe, Mary L.....	1008 South St. N. W., Washington, D. C.
Euterpe Club.....	c/o Mrs. Henry Ware, Greensboro, N. C.
Evans, Cynthia.....	1493 Lauderdale Ave., Lakewood, Ohio
Evans, Mrs. Blanche.....	180 Woolper Ave., Cincinnati, Ohio
Evans, Mark.....	730 W. Elm St., Lima, Ohio
Evans, Mary G.....	211 Walnut St., Latrobe, Pa.
*Evans, Rollin.....	Davenport, Iowa
Evans, Ruth.....	513 N. Main St., White Hall, Ill.
Ewing, Pearl.....	5530 Armsby Place, Cincinnati, Ohio
Faetkenhever, Maude B.....	1515 E. 108th St., Cleveland, Ohio
Fairbank, H. W....	Chicago Normal College, 68th & Stewart Ave., Chicago, Ill.
Fairchild, Frances L.....	151 N. Professor St., Oberlin, Ohio
Farnsworth, Charles H.....	525 W. 120th St., New York City
Farr, Frank D.....	221 E. 20th St., Chicago, Ill.
Farrell, Beatrice C.....	923 E. 22nd St., Erie, Pa.
Farrell, Mary M.....	4931 Washington Blvd., Chicago, Ill.
Faville, Mildred.....	54 Prospect St., Milwaukee, Wis.
Fay, Jay Wharton.....	72 Alliance Ave., Rochester, N. Y.
Fearis, J. S.....	4547 N. St. Louis Ave., Chicago, Ill.
Feidler, Gladys.....	163 E. College St., Oberlin, Iowa
Fenwick, G. Roy.....	271 McNab St., Hamilton, Ontario, Canada
Ferron, Gertrude.....	3718 Spring Garden St., Philadelphia, Pa.
Fick, Edward H.....	Seymour, Wis.
Fidler, Mary Helen.....	Rector Hall, Greencastle, Ind.
Field, Charlotte.....	50 Euclid Ave., Detroit, Mich.
Fielder, Gladys E.....	College St., Oberlin, Ohio
Fieldhouse, Alfred.....	42 Gould Ave., Paterson, N. J.
Fillmore, A. L.....	1701 Buena Vista St., N., Pittsburgh, Pa.
Findlay, Francis M.....	69 Audubon Road, Boston (17) Mass.
Fink, Ella Louise.....	187 12th St., Milwaukee, Wis.
Fink, Fred G.....	912 N. Weber, Colorado Springs, Colo.
Fink, Bernice.....	110 E. College St., Oberlin, Ohio
Finn, Theresa.....	1224 Goodfellow Ave., St. Louis, Mo.
Fish, Stella Elise.....	187 Beech St., Berea, Ohio
Fisher, Emeline K.....	Oak Grove Club, Flint, Mich.
Fischer, Joseph A.....	359 E. 163 St., New York City
Fisher, Williams Arms.....	Oliver Ditson Co., Boston, Mass.
Fisher, W. Ethelbert.....	2433 Robertson Ave., Cincinnati, Ohio
Fithian, Powell G.....	1468 Kaighn Ave., Camden, N. J.
Fitzsimmons, Henry T.....	509 S. Wabash Ave., Chicago, Ill.
Flanders, Marion D.....	35 Seventh St., Bangor, Maine
Fleming, Ada M.....	2301-2311 Prairie Ave., Chicago, Ill.
Fleming, Gertrude.....	89 W. Bethune Ave., Detroit, Mich.
Fletcher, Flora.....	46 Jefferson Ave., Rochester, N. Y.
Florentina, Sister.....	St. Marys Convent, Little Falls, N. Y.

NAME	ADDRESS
Flueckiger, Samuel L.....	531 S. Main St., Kewanee, Ill.
Ford, Cora M.....	North Canton, Ohio
Ford, Florence W.....	Forest Ave., Wellington, Ohio
Foreman, J. W.....	811 S. 6th St. Goshen, Ind.
Fosler, Verna L.....	Milford, Nebr.
Foster, Annie Stark.....	Pulaski Jr. High School, Little Rock, Ariz.
Foster, Clyde E.....	318 Ellis St., Ypsilanti, Mich.
Fouser, Charles E.....	643 Ashbury Ave., Evanston, Ill.
Fouts, Mrs. Zoe Long.....	1919 E. 93rd St., Cleveland, Ohio
Fox, Myrtle.....	Point Pleasant, W. Va.
Fraley, Mrs. Rose Goddard.....	129 E. Jefferson St., Kirkwood, Mo.
Francis, Edward Guy.....	713 17th St. S., Nashville, Tenn.
Frank, Ruth A.....	609 N. Elmore Ave., Sayre, Pa.
Franklin, Inez.....	215 W. Armour, Kansas City, Mo.
Franks, Mrs. Hetty L.....	202 E. West St., Sturgis, Mich.
Fraser, Barbara.....	645 Averill Ave., Rochester, N. Y.
Fraser, Edna.....	804 Court St., Port Huron, Mich.
Fraser, Marie.....	Lena, Ill.
Frater, Lula L.....	56 Jewett St., Akron, Ohio
Frederick, Walter H.....	241 Oak St., Oberlin, Ohio
Frederick, Mrs. W. H.....	241 Oak St., Oberlin, Ohio
Frederick, W. L.....	343 Derr Ave., Wooster, Ohio
Freelan, Harold G.....	Kizer Flats, No. 1, Cambridge City, Ind.
French, A. E.....	89 Beech, Revere, Mass.
French, Eilene.....	1531 E. 63rd St., Seattle, Wash.
French, Francelia M.....	100 Elm St., Oberlin, Ohio
French, Grace.....	301 Brady St., Attica, Ind.
Frew, James R.....	2067 E. 9th St., Cleveland, Ohio
Freyberg, Margaret.....	403 S. Sixth St., Ironton, Ohio
Froehlich, Frederick William.....	411 Union Ave., Kittanning, Pa.
Frack, Elizabeth.....	Jefferson School, Youngstown, Ohio
Frost, Lydia A.....	1549 Vinewood Ave., Detroit, Mich.
Fry, Laura W.....	523 S. 4th St., Fairbury, Ill.
Fryberger, Mrs. Agnes Moore.....	634 Weissinger Apts., Louisville, Ky.
Fryhofer, Emma L.....	Cedarville, Cal.
Fuhrmann, William A.....	70 Monticello Place, Buffalo, N. Y.
Fuller, Mrs. Harriet Smith.....	406 Mariners Lane, Albert Lea, Minn.
Fuller, Helen H.....	Tecumseh, Nebr.
Fullerton, C. A.....	Iowa State Teachers College, Cedar Falls, Iowa
Fulton, Mrs. Edyth.....	170 Burton St., Warren, Ohio
Fye, Mrs. Mary.....	3694 E. 130th St., Cleveland, Ohio
Gaffield, Mrs. Margaret.....	Howard City, Mich.
Gains, Mrs. Stella J.....	Lockport, Ill.
Gall, Ruby E.....	2127 Stearns Road, Cleveland, Ohio
Gallats, Sophia G.....	267 S. Portage Path, Akron, Ohio
Galloway, Sara.....	Third Ave. and 12th St., Huntington, W. Va.
Galoner, Virginia.....	308 Washington Ave., Frankfort, Ind.
Gamble, Gertrude.....	South High School, Akron, Ohio

NAME	ADDRESS
Ganaway, Margaret.....	158 W. College St., Oberlin, Ohio
Gansbergen, Henry H.....	1507 E. 55th St., Chicago, Ill.
Gansbergen, Richard H.....	1507 E. 55th St., Chicago, Ill.
Garber, Elizabeth G.....	Ohio University, Athens, Ohio
Gardner, Anna E.....	260 Ontario St., Albany, N. Y.
Gardner, Chas. R.....	Maryville, Mo.
Gardner, Georgia.....	Lombard, Ill.
Gareissen, Isabella.....	5726 John R. St., Detroit, Mich.
Garlinghouse, Burton A.....	E. Market & Union Sts., Akron, Ohio
Garlock, Ellen Horton.....	15776 Euclid Ave., Cleveland, Ohio
Garrett, Verna Dare.....	Taylorville, N. C.
Garrette, Mrs. Gladys.....	14500 Orinoco St., Frazupberg, Ohio
Gartlan, George H.....	170 Parkside Ave., Brooklyn, N. Y.
Garvin, Helen M.....	713 Park Ave., Rochester, N. Y.
Gastfield, Harriet C.....	1633 Chicago Ave., Evanston, Ill.
Gates, Philip P.....	634 Boone St., Piqua, Ohio
Gatewood, Esther L.....	Victor Talking Machine Co., Camden, N. J.
Gatwood, E. J.....	407 31st Ave. S., Nashville, Tenn.
Gauld, Caroline E.....	Theta House, Greencastle, Ind.
Gaver, Ella F.....	721 W. Pleasant Place, Springfield, Ohio
Gaylord, Phoebe L.....	105 W. Gansevoort St., Little Falls, N. Y.
Gazley, F. Clare.....	Sequoia Hotel, Redwood, Cal.
Gebhart, D. R.....	Peabody College, Nashville, Tenn.
Gehrkins, Karl W.....	185 E. College St., Oberlin, Ohio
Geiger, Martha E.....	245 S. Sixth St., Reading, Pa.
Gerrish, Olive M.....	201 E. Sixth St., Tempe, Arizona
Gharst, T. D.....	Montgomery and Epsom Schools, Washington, Ind.
Grasson, Blanche A.....	491 W. Hancock Ave., Detroit, Mich.
Grasson, Mrs. George.....	31 Van Alostyne Blvd., Wyandotte, Mich.
Gibbs, Clara V.....	Chautauqua, N. Y.
Gibson, Mary A.....	322 E. 10th Ave., Tarentum, Pa.
Gibson, Thos. L.....	Baltimore, Md.
Giddings, Thaddeus P.....	305 City Hall, Minneapolis, Minn.
Gifford, Jennie L.....	256 N. Eleventh St., Newark, N. J.
Gilbert, Martha.....	375 East 3rd St., Spencer, Iowa
Gilbreath, Logan.....	210 N. 8th St., St. Joseph, Mo.
Gildersleeve, Glenn.....	100 Gibbs St., Rochester, N. Y.
Gildersleeve, Helen.....	137 Elm St., Oberlin, Ohio
Gillespie, Fleeta.....	Box 92, Pitcairn, Pa.
Gipe, Stuart E.....	301 S. George St., York, Pa.
Glannville, Olive.....	391 Brown St., Akron, Ohio
Glasgow, Alma.....	211 Elm St., Moundville, W. Va.
Glauser, Etta.....	239 South Broadway, New Philadelphia, Ohio
Gleason, Elizabeth.....	9 White Ave., Wakefield, Mass.
Gleason, Leslie T.....	26 Winchester St., Medford, Mass.
Glenn, Elizabeth A.....	State Normal School, E. Stroudsburg, Pa.
Glenn, Louise.....	Tyler Public Schools, Tyler, Texas
Glenn, Mabelle.....	Public Library Bldg., Kansas City, Mo.

NAME	ADDRESS
Glockzin, Albert A.....	1526 Indiana Ave., Comersville, Ind.
Glomski, Hyacinth.....	2700 Kimball Ave. Chicago, Ill.
Glover, Leonard W.....	215 N. Talley Ave., Muncie, Ind.
Glover, Nellie L.....	203 E. Mill St., Akron, Ohio
Glynn, Maude.....	Keewatin, Minn.
Gmelin, Max R.....	436 10th Ave., Clinton, Iowa
Goddard, Augusta M.....	97 University Terrace, Athens, Ohio
Godfrey, Mrs. Willoween B.....	242 Manistique Ave., Detroit, Mich.
Godshaw, Stella.....	2 Essex Bldg., Cincinnati, Ohio
Goehring, E. M.....	601 Moore St., Bridgeville, Pa.
Goepfert, Paul O.....	413 N. Second St., Independence, Kans.
Goettel, Mrs. Jacob.....	303 Washington Ave., Oil City, Pa.
Goetz, Esther.....	61st and Lincoln Sts., Chicago, Ill.
Goldthwaite, George T.....	152 Hillside Ave., Berlin, N. H.
Golterman, Alice.....	6416 Virginia Ave., St. Louis, Mo.
Goudy, Mrs. Laura N.....	4216 Pine St., Philadelphia, Pa.
Goodall, Louise I.....	239 E. Mauch Chunk St., Tamqua, Pa.
Goodsell, Evelyn.....	Madison, South Dakota
Goodwin, Hazel R.....	206 Maple St., Anaconda, Mont.
Gordon, Edgar B.....	1631 Madison St., Madison, Wisconsin
Goranson, Ebba H.....	5 Lincoln St., Jamestown, N. Y.
Gorman, F. C.....	Box 26, Cicero, Ill.
Goss, Nellie.....	351 Pleasant St., S. E., Grand Rapids, Mich.
Gould, Edwin M.....	914 Center St., Bloomington, Ill.
Grace, Marguerite.....	4393 Forrest Park, St. Louis, Mo.
Graham, Jennie.....	Ohio University, Athens, Ohio
Gramling, Edith.....	McCall, South Carolina
Grant, Richard W.....	423 Nittany Ave., State College, Pa.
Green, Mrs. Carlotta W.....	Clover St., Brighton, N. Y.
Gray, Agnes I.....	Mount Airy, Md.
Green, Charles E.....	Marion, Ohio
Green, Lizzie Ellen.....	2 Heysburn Hall, Oxford, Ohio
Green, Mrs. Mary M.....	137 Fourth St., Cincinnati, Ohio
Greenswalt, Metta E.....	Akron Apts., Pittsburg, Pa.
Greer, Helen A.....	1785 Agnes St., Cincinnati, Ohio
Gregory, Irene.....	100 N. Randolph St., Garrett, Ind.
Gregory, Mrs. P. A.....	110 Lafayette St., Grand Rapids, Mich.
Gregg, Mrs. Dover.....	Fulda, Minn.
Griffith, James Francis.....	117 N. Church, Salisbury, N. C.
Griffith, Rachael.....	414 S. Randolph St., Macomb, Ill.
Griffiths, Ethel.....	1487 Clarence Ave., Lakewood, Ohio
Grimes, Ethel.....	Peterborough, N. H.
Grimm, Walter.....	2014 Broadway, Logansport, Ind.
Groneweg, Victor.....	2291 Wolff St., Cincinnati, Ohio
Grote, Anna E.....	14060 Euclid Ave. E., Cleveland, Ohio
Groves, Irene.....	131 Vassar St., Rochester, N. Y.
Guion, Neil.....	El Paso, Texas
Gulley, Chas. G.....	Clayton, N. C.

NAME	ADDRESS
Gulley, Mrs. May Lou.....	16 Charlotte St., Asheville, N. C.
Gunnis, Lillian A.....	1407 Grand Ave., Davenport, Iowa
Gunther, Edwin L.....	145 W. 45th St., New York, N. Y.
Gutelius, Sylvester.....	44-60 East 23rd St., New York, N. Y.
Guten, Anna.....	Lexington, Neb.
Guy, Frank E.....	39 N. Linwood Ave., Crafton, Pa.
Guy, Mrs. Leone R.....	La Grange, Ind.
Guy, Mildred.....	158 W. College St., Oberlin, Ohio
Haberman, Charles H.....	State Normal School, Mansfield, Pa.
Hadida, Sophie C.....	56 Day Park, Buffalo, N. Y.
Hadley, Marian.....	151 N. Professor St., Oberlin, Ohio
Hagely, Agnes.....	1337 Minnesota Ave., Columbus, Ohio
Hahnel, Eugene M.....	2700 S. 59th St., St. Louis, Mo.
Hahnel, Mrs. Eugene.....	2700 S. 59th St., St. Louis, Mo.
Haight, Lee Belle.....	2696 Fairmount Blvd., Cleveland, Ohio
Haines, Carrie A.....	1297 W. 108th, Cleveland, Ohio
Haines, Floyd.....	919 Avin St., Akron, Ohio
Halcomb, J.....	16 Atherton Ave., Mansfield, Ohio
Hales, Zelma P.....	1109 Wells St., Ann Arbor, Mich.
Hall, Gertrude.....	231 Post Ave., Rochester, N. Y.
Hall, Ina.....	54 Brighton Ave., Rochester, N. Y.
Hall, James H.....	30 N. Pleasant, Oberlin, Ohio
Hall, Marion.....	609 Magnolia St., Greensboro, N. C.
Hall, Minerva C.....	247 E. 12th St., Long Beach, Calif.
Hall, Norman H.....	430 S. Wabash Ave., Chicago, Ill.
Hallett, Dorothy Davey.....	1933 Fourth Ave., E., Cedar Rapids, Iowa
Halstead, E. E.....	702 Homewood Ave., Warren, Ohio
Hamann, Elizabeth.....	Bd. of Education, Lincoln, Neb.
Hamblen, Mrs. Laura E.....	135 N. Lombard Ave., Oak Park, Ill.
Hamilton, Carrie E.....	Commonwealth Hotel, McKees Rocks, Pa.
Hamilton, Helen P.....	158 W. College St., Oberlin, Ohio
Hamilton, Mrs. O. C.....	Asheville, N. C.
Hammitt, Lillian E.....	230 Wilson Ave., Uniontown, Pa.
Hampton, Mrs. Jeanette.....	617 N. New Jersey St., Indianapolis, Ind.
Hancon, Elma.....	416 McIver St., Greensboro, N. C.
Hanks, Agnes B.....	500 Granada, Tucson, Ariz.
Hanna, Ida.....	Worthington, Ariz.
Hannan, Louise.....	5520 Cornell Ave., Chicago, Ill.
Hannen, Helen M.....	Kans. State Agr. College, Manhattan, Kans.
Hannon, Sarah Alleta.....	2120 G. St. N. W., Washington, D. C.
Hansen, Hans P.....	667-66th St., Oakland, Cal.
Hansen, Louise J.....	Johnson House, Oberlin, Ohio
Hanson, Alice M.....	Bellevue Apt. B-4, Madison, Wis.
Hanson, Florence M.....	2138 Spruce St., Murphysboro, Ill.
Hanson, Herdis P.....	602 Prospect Ave., Janesville, Wis.
Hanson, Mabel C.....	134 W. Chestnut St., West Chester, Pa.
Hard, Ada.....	Cleveland, Ohio
Harding, Maud.....	2400 Spring St., Quincy, Ill.

NAME	ADDRESS
Harbough, Lillian.....	Asheville, Ohio
Harclerode, William M.....	732 S. 27th St., Harrisburg, Pa.
Haring, Mrs. Edith M.....	1465 Columbus Road, N. W., Apt. 35, Washington, D. C.
Harmon, Effie E.....	863 Forest Ave., South Bend, Ind.
Harning, Leone M.....	482 Glenwood Ave., Akron, Ohio
Harralson, Kate Lee.....	28 W. 5th St., Atlanta, Ga.
Harrington, Beryl M.....	36 Lafayette Place, Burlington, Vt.
Harris, Carolyn P.....	3446 Chope Place, Detroit, Mich.
Harper, Catherine A.....	1702 Vance Ave., Corapolis, Pa.
Harrington, Mabel.....	163 High St., Middletown, Conn.
Harris, Elsie E.....	263 W. College St., Oberlin, Ohio
Harris, Isabelle.....	6108 Walnut St., Pittsburg, Pa.
Harshman, Estella.....	300 E. Forest St., Warren, Ohio
Hart, Eleanor.....	602 Mahoning Ave., Warren, Ohio
Harter, Mildred Esther.....	209 S. Balch St., Akron, Ohio
Harter, Mrs. Norma Petro.....	508 Bridge St., Yuba City, Cal.
Hartness, Nellie J.....	4319 Shaw Ave., St. Louis, Mo.
Hartnett, Margaret V.....	219 Howard St., Elkton, Md.
Harvey, John H.....	North Cohasset, Mass.
Hartz, Mary A.....	1128 Wellman St., Massilon, Ohio
Hasseltine, May M.....	908 Kimbrough St., Springfield, Mo.
Haseltine, Helen L.....	Mooreville, N. C.
Hassinger, Alice P.....	106 E. Alexanderine, Detroit, Mich.
Hathaway, Mrs. J. C.....	346 State St., Conneaut, Ohio
Haver, Florence.....	Lebanon, Pa.
Haviland, Earl W.....	Waterman St., Lockport, N. Y.
Hauer, Florence L.....	643 Walnut St., Lebanon, Pa.
Hauenstein, Sidney.....	125 Kibler, Bluffton, Ohio
Hausknecht, Claude Edward.....	State Normal School, West Chester, Pa.
Hawke, Ernest F.....	992 Oakview, Memphis, Tenn.
Hawkins, Mary.....	c/o Dr. Kinball, Orange, Cal.
Hawkinson, Frances.....	3920 Fifth St., San Diego, Cal.
Hay, Bertha A.....	218 E. Main St., Washington, Iowa
Hayck, Ethel Newcomb.....	Bath Cons. Schools, Bath, Mich.
Hayden, Phillip C.....	Keokuk, Iowa
Hayden, Mrs. P. C.....	Keokuk, Iowa
Hayden, H. J.....	Cleveland, Ohio
Hayden, Joel B.....	Cleveland, Ohio
Hayden, Mrs. Joel B.....	Cleveland, Ohio
Hayes, Ella M.....	130 34th St., Newport News, Va.
Hayes, Irene H.....	2241 Cameron Ave., Norwood, Ohio
Hays, Lois T.....	187 Bickford Ave., Memphis, Tenn.
Hayward, Charles S.....	57 Fairview Plaza, Los Gatos, Cal.
Haywood, Frederick H.....	65 W. 71st St., New York, N. Y.
Haywood, Mrs. Frederick H.....	65 W. 71st St., New York, N. Y.
Haywood, Lucy M.....	Orlo Apts., 14th & K Sts., Lincoln, Neb.
Hazlett, Florence E.....	107 E. Poplar St., Taylorsville, Ill.
Hazzard, Mary Zua.....	Forreston, Ill.

NAME	ADDRESS
Heacox, Arthur E.	Oberlin, Ohio
Head, Myrtle	3814 Prospect Ave., Cleveland, Ohio
Heck, Mathilda A.	418 Rice St., St. Paul, Minn.
Hedges, Mrs. Effie J.	West Port High School, Kansas City, Mo.
Heineman, Marie	State Normal School, West Chester, Pa.
Heise, Flora W.	Seymour, Wis.
Held, Lillie B.	Latimer High School, Pittsburg, Pa.
Hellerman, Sallie E.	1127 North Sixth St., Harrisburg, Pa.
Hemmilheber, Anne M.	801 S. 5th St., Pekin, Ill.
Henderson, Mrs. Denney E.	Towanda, Ill.
Henderson, Elizabeth R.	4660 Hudson Blvd., Weehawken, N. J.
Henderson, Ruth E.	Winterset, Iowa
Henderson, Virginia	Wesley Bldg., Philadelphia, Pa.
Hendricks, Mrs. Anabel P.	1308 8th Ave., Beaver Falls, Pa.
Henry, Clara E.	Amesville, Ohio
Henson, Ethel M.	842 Central Bldg., Seattle, Wash.
Herbert, Mrs. Sara Marie	1211 N. Euclid Ave., Pittsburg, Pa.
Herman, Marguerite L.	75 Elmwood Place, Oberlin, Ohio
Herpel, Mrs. M. Elizabeth	1271 Oakland Ave., Indiana, Pa.
Herzog, Fay L.	Pawnee City, Neb.
Herzog, Otilie	3219 Bailey Ave., St. Louis, Mo.
Hess, Homer F.	Conway, Ariz.
Hesser, Ernest G.	Ohio & Meridian Sts., Indianapolis, Ind.
*Heuer, William	Davenport, Iowa
Heyl, Lucia A.	4052 Aspen St. W., Philadelphia, Pa.
Hiatt, Florence E.	221 Farrand Park, Highland Park, Mich.
Hickman, Emily	Clarkdale, Ariz.
*Hickey, Morris	Davenport, Iowa
Hieber, Olza E.	623 S. Wabash Ave., Chicago, Ill.
Higbee, Juva N.	216 Locust St., Adrian, Mich.
Hilb, Birdie E.	5630 Pershing Ave., St. Louis, Mo.
Hill, Adah M.	2108 N. Pennsylvania St., Indianapolis, Ind.
Hill, Mrs. Alma	120 W. Magnolia St., Fort Collins, Colo.
Hill, Martha B.	7336 Senator Ave., Detroit, Mich.
Hilliard, Mrs. Edna Marlatt	Western State Normal, Kalamazoo, Mich.
Hillman, Emily Louise	Oak Grove Club, Flint, Mich.
Hilton, Rena	N. Tonowanda, N. Y.
Hinckley, Ruth	100 Liberty St., Petaluma, Cal.
Hinds, Rogers	Hinds, Hayden & Eldridge, New York, N. Y.
Hinds, Mrs. Roger	Hinds, Hayden & Eldridge, New York, N. Y.
Hirst, Alice H.	1365 Chapel St., Walnut Hills, Cincinnati, Ohio
Hiscox, Ethel M.	1212 Warren Road, Lakewood, Ohio
Hitchcock, Edith M.	721 College St., Claremont, Cal.
Hixon, Lelah I.	1106 Washington Ave., Evansville, Ind.
Hoag, Mrs. K. G.	1627 Corning Ave., Parsons, Kans.
Hobbs, Mrs. Mills A.	10 South St., Portsmouth, N. H.
Hobbs, Theodosia J.	1010 Fourth Ave., Council Bluffs, Iowa
Hodge, M. Myrtle	110 W. 7th St., Concordia, Kans.

NAME	ADDRESS
Hodges, Minnie May.....	202½ S. Washington St., Marion, Ind.
Hodgson, Margaret R.....	414 Franklin Ave., Wilkensburg, Pa.
Hodson, Earl L.....	221 E. 20th St., Chicago, Ill.
Hoeffler, Josephine L.....	1468 Wyandote Ave, Lakewood, Ohio
Hoerrner, W. H.....	Hamilton, N. Y.
Hoffman, Edith M.....	364 N. Main St., Wilkes Barre, Pa.
Hoffman, R. O.....	529 W. 60th St., Chicago, Ill.
Hoffmire, Clara B.....	424 N. Weber St., Colorado Springs, Colo.
Hofster, Hettie.....	1012 Prusser St., San Angelo, Texas
Hogan, Mrs. J. Abbie Clark.....	302 N. Adams St., Junction City, Kans.
Hogan, Katherine F.....	West High School, Rochester, N. Y.
Holder, Mrs. Margaret Brown.....	Sophie Newcomb College, New Orleans, La.
Holland, Carol M.....	State Normal School, Geneseo, N. Y.
Holloway, Birdie H.....	Cornell College, Mt. Vernon, Iowa
Holmes, H. H.....	145 W. McIntyre Ave., Pittsburg, Pa.
Holmes, Lucile.....	3738 Virginia Ave., Kansas City, Mo.
Holmes, Ralph M.....	1432 S. 34th St., Kansas City, Kans.
Holt, Carol.....	347 Fuller S. E., Grand Rapids, Mich.
Holt, Mrs. Edna C.....	110 W. Main St., Geneva, Ohio
Holroyd, Ella Lively.....	Princeton, W. Va.
Holz, Gladys M.....	1218 Blain Blvd., Racine, Wis.
Holzbaur, Emily A.....	5012 Schuyler St., Germantown, Pa.
Honiker, Mrs. Marian.....	Welch, W. Va.
Hooper, Gladys E.....	41 Union Square West, New York, N. Y.
Hoover, C. G.....	6541 Lafayette Ave., Chicago, Ill.
*Hooyer, Ray.....	Davenport, Iowa
Hoppough, Cora L.....	Olivet College, Olivet, Mich.
Hope, Rebecca.....	123 S. Professor St., Oberlin, Ohio
Hoppman, Mary A.....	Hurley, Wis.
Horth, Lucille.....	717 Wanpomsee St., Morris, Ill.
Hosmer, Elmer.....	31 Langham Road, Providence, R. I.
Hosmer, Helen M.....	12 Hamilton St., Potsdam, N. Y.
Hough, Lawn M.....	Sherman Inst., Riverside, Cal.
Houghton, Bertelle L.....	42 Holbrook St., North Adams, Mass.
Houston, Carol.....	406 N. Main St., Poplar Bluff, Mo.
Houston, Ruth.....	Manhattan, Kans.
Howard, Alice M.....	David City, Neb.
Howard, Clare.....	514 North 9th St., Manhattan, Kans.
Howard, Edna A.....	11505 Mayfield Road, Cleveland, Ohio
Howard, John E.....	Box 124, Minot, N. Dak.
Howard, Kathleen P.....	6232 Waldrop Ave., Birmingham, Ala.
Howard, Lena A.....	404 Ridgeway Ave., E., Liverpool, Ohio
Howard, Robert M.....	22 Bradford Ave., Passaic, N. J.
Howard, Sarah F.....	64 S. 23rd St., Kansas City, Kans.
Howe, Helen C.....	1044 W. Adams St., Chicago, Ill.
Howell, Lillian M.....	9112 Miles Park Ave., Cleveland, Ohio
Howes, Maude.....	Coddington Chambers, Quincy, Mass.
Hoyt, Esther Louise.....	Lenox, Iowa

NAME	ADDRESS
Huddle, Mrs. Percie G.....	6 Fort St., Grotton, Conn.
Hudson, Marcia A.....	1057 Eleventh St., Grand Rapids, Mich.
Hudson, M. Ethel.....	4931 Fountain Ave., St Louis, Mo.
Huey, Bess A.....	Box 63, Matooka, West Va.
Hughes, Mrs. Bertha D.....	1655 Holland Ave., Utica, N. Y.
Hughes, Ellen.....	2201 H. St., Sacramento, Cal.
Hughes, Lewis.....	1926 W. 71st St., Cleveland, Ohio
Hughey, Mildred E.....	State Normal School, Indiana, Pa.
Hull, Marie F.....	Crystal Lake, Ill.
Hull, Myron L.....	206 N. Main St., Wichita, Kans.
Hulscher, Mrs. Grace B.....	Box 116, Cheney, Wash.
Humberger, Frank L.....	502 Ridge Ave., Troy, Ohio
Humberger, G. R.....	Springfield, Ohio
Hummel, Chester F.....	432 Mercantile Bldg., Rochester, N. Y.
Hummel, Mrs. Iva.....	432 Mercantile Bldg., Rochester, N. Y.
Humphrey, Oliver M.....	Box 45, Kankakee, Ill.
Humphreys, Verna.....	1312 E. Main St., Muncie, Ind.
Humphreyville, Margaret L.....	231 W. Vine St., Lancaster, Pa.
Hunker, Frances E.....	Middleport, Ohio
Hunt, Helen Allen.....	543 Boylston St., Boston, Mass.
Hunter, Mrs. Mary B.....	169 Franklin Ave., Columbus, Ohio
*Huntley, Virgil.....	Davenport, Iowa
Hurd, Edna W.....	State Normal School, Buffalo, N. Y.
Hurrell, Vera M.....	304 Hawkins Ave., North Braddock, Pa.
Hurt, Bomar.....	43 N. Cleveland St., Memphis, Tenn.
Hussey, Mary E.....	Lenora, Kans.
Hutchinson, Herbert E.....	182 E. 11th Ave., Columbus, Ohio
Illingsworth, Mrs. Robert.....	Lafayette College, Easton, Pa.
Inman, Florence M.....	1139 Erie Ave., Lorain, Ohio
Imrie, Edith J.....	Mapa, Cal.
Inskeep, Alice Carey.....	200 N. 22nd St., Cedar Rapids, Iowa
Ireland, Mary E.....	2414 T. St., Sacramento, Cal.
Irons, Mayme E.....	1171 W. Main St., Decatur, Ill.
Irvine, LaVerne E.....	Senior High School, New Castle, Pa.
Jackson, Agnes M.....	106 Alexanderine St., Detroit, Mich.
Jackson, Dorval I.....	Mooreville, Ind.
Jackson, Edna B.....	Liberal, Mo.
Jacobi, Carolyn B.....	2323 Lawrence Ave., Toledo, Ohio
Jacobson, Olive K.....	130 W. College St., Oberlin, Ohio
Jagger, Olive B.....	200 Prospect St., Westfield, N. J.
James, Della M.....	217 Prospect St., Grand Rapids, Mich.
James, Glenna.....	Defiance College, Defiance, Ohio
James, Mary O.....	448 Lexington, Youngstown, Ohio
James, Olive.....	Box 1485, Nogales, Ariz.
Jamison, Alveretta.....	3215 6th St., Beaver Falls, Pa.
Jamison, Beulah.....	6404 Home St., Homestead, Pa.
Jamison, Edith.....	723 Whitney Ave., Wilkinsburg, Pa.
Jamison, Ruby.....	194 Tennyson St., Detroit, Mich.

NAME	ADDRESS
Jaquish, John H.....	413 S. Brearly St., Madison, Wis.
Jarrett, Mildred.....	1122 Logan Ave., Tyrone, Pa.
Jeffers, Fred E.....	244 Hicks Ave., San Jose, Cal.
Jeffries, Rebecca P.....	528 McDougall Ave., Detroit, Mich.
Jenkins, Margaret M.....	Box 245, Redford, Mich.
Jervett, Grace A.....	East Radford, Va.
Jocoy, Henry H.....	48 Crescent Ave., Buffalo, N. Y.
Johns, Elsie.....	2221 Farron St., St. Joseph, Mo.
Johns, Thos. W.....	436 Court St., Newcastle, Pa.
Johnson, Alfred H.....	Slater State Normal, Winston-Salem, N. C.
Johnson, Alma M.....	211 7th St., Cloquet, Minn.
Johnson, Anna.....	1299 Fair Ave., Columbus, Ohio
Johnson, Mrs. Hermine.....	237 Dithridge St., Pittsburg, Pa.
Johnson, Ida Moody.....	Hotel Regal, Murphy, N. C.
Johnson, Jessie C.....	Talcott Hall, Oberlin, Ohio
Johnson, Maude L.....	101 Conley Ave., Thief River Falls, Minn.
Johnson, Meryam.....	Rector Hall, Greencastle, Ind.
Johnson, Olive C.....	Hyattsville, Md.
Johnson, R. E.....	605 Jefferson St., East Liverpool, Ohio
Johnstone, Arthur E.....	4517 Olive St., St. Louis, Mo.
Johnstone, Mrs. Arthur Edward.....	St. Louis, Mo.
Johnston, A. Elizabeth.....	Hanes, N. C.
Johnston, Mrs. B. Alice.....	1125 Bryson St., Youngstown, Ohio
Johnston, Mrs. Rebekah Ellison.....	1405 North West., Jackson, Miss.
Jones, Alice E.....	625 University Place, Evanston, Ill.
Jones, David E.....	419 Main St., Taylor, Pa.
Jones, D. Oswald.....	3738 Lafayette St., Fort Wayne, Ind.
Jones, Mrs. Edith G.....	3158 Warrington Rd., Shaker Heights, Cleveland, O.
Jones, Ethel.....	Box 1164, Scottsbluff, Neb.
Jones, Grace E.....	644 Ferry Ave. West, Detroit, Mich.
Jones, Harry M.....	16 Maple St., Pine Grove, Pa.
Jones, H. A.....	106 Victor Ave., Toronto, Canada
Jones, Irving W.....	424 Prospect St., Beloit, Wis.
Jones, Jenkin P.....	2055 E. 79th St., Cleveland, Ohio
Jones, Jennie.....	114 W. 47th St., Los Angeles, Cal.
Jones, John.....	Dipper Bldg., Mahanoy City, Pa.
Jones, John P.....	310 E. 10th Ave., Homestead, Pa.
Jones, Lois M.....	447 2nd Ave., Gallipolis, Ohio
Jones, Mary Eleanor.....	134 W. Douglas St., Reading, Pa.
Jones, Marguerite E.....	Fisk University, Nashville, Tenn.
Jones, P. Grant.....	104 Moberly Ave., Toronto, Canada
Jones, Rachael.....	State Normal School, Mansfield, Pa.
Jones, Florence.....	1210 Jersey St., Quincy, Ill.
Jones, William W.....	818 Landis St., Scranton, Pa.
Jones, Zelda M.....	701 W. Tenth St., Erie, Pa.
Jordan, Lillie M.....	1018 Commercial St., Emporia, Kans.
Joseph, N. V.....	M. Whitmark & Sons, New York, N. Y.
Joullian, Irma.....	1107 Pershing St., New Orleans, La.

NAME	ADDRESS
Junkin, Blanche.....	619 Battery St., Little Rock, Ark.
Kanagy, Lula.....	34 The Cambridge, Indianapolis, Ind.
Kaltz, Elizabeth.....	668 E. 11th St., Apt. G, Indianapolis, Ind.
Kantzer, Barbara.....	309 S. Spring St., Bucyrus, Ohio
*Kaschewski, Karl.....	Davenport, Iowa
Kasten, Ruth.....	158 College St., Oberlin, Ohio
Keach, Edith E.....	153 East College St., Oberlin, Ohio
Keach, E. Catherine.....	1211 L. St., Bedford, Ind.
Kearns, John.....	432 S. Mauvaisterre St., Jacksonville, Ill.
Keats, Ethel.....	1810 Kalorama Road, Washington, D. C.
Kesler, Ailleene.....	1111 Perry St., Davenport, Iowa
Keenan, Florence.....	373 Meigs St., Rochester, N. Y.
Keene, Florence R.....	1214 14th St. N. W., Washington, D. C.
Keffer, Edna M.....	209 Delafield Ave., Aspinwall, Pa.
Keith, Alice.....	Victor Co., Camden, N. J.
*Keller, Donald.....	Davenport, Iowa
Keller, Edith M.....	112 N. Campus Ave., Oxford, Ohio
Keller, Henrietta.....	S. Mo. Teachers College, Springfield, Mo.
Keller, Katherine.....	Cleveland, Ohio
Keller, Ruth L.....	33 South Fourth St., Cuyahoga Falls, Ohio
Kelley, Dorothy.....	325 Centre St., Wheaton, Ill.
Kelley, Eleanor.....	75 Fayette Terrace, Hillsdale, Mich.
Kelsey, Julia R.....	623a North 14th St., East St. Louis, Ill.
Kelso, Mary J.....	1242 South Fourth St., Abilene, Texas
Kemmuer, Mildred.....	27 North 11th St., Allentown, Pa.
Kempher, Willa Marie.....	Hiram College, Hiram, Ohio
Kendel, John C.....	2334 Bellaire St., Denver, Col.
Keneston, Esther.....	355 Clinton Ave., Albany, N. Y.
Kenley, Huldah Jane.....	215 Lathrop St., Pittsburg, Pa.
Kennedy, Helen M.....	117 S. New Jersey Ave., Atlantic City, N. J.
Kennedy, Vivian F.....	315 Miller Ave., Mill Valley, Cal.
Kenney, Margaret.....	119 Lathrop St., Pittsburg, Pa.
Kenney, Marie T.....	119 Lathrop St., Pittsburg, Pa.
Kent, Mrs. John J.....	Millersburg, Ind.
Kensil, Edith.....	827 S. 7th St., Charleston, Ind.
Kent, Willys P.....	33 Central Park, West, New York, N. Y.
Keog, John A.....	664 Douglas St., San Francisco, Cal.
Kern, Mrs. Mary R.....	5720 Kenwood Ave., Chicago, Ill.
Kerns, Frank W.....	1724 Fifth St., Port Arthur, Texas
Kerns, Gertrude F.....	406 Fairfax Ave., Norfolk, Va.
Kessler, Frances F.....	103 E. Locust St., Bloomington, Ill.
Keyburtz, Arland L.....	Camden, N. J.
Kick, Mrs. Margaret.....	Akron, Ohio
Kidd, P. E.....	Box 116, Lowell, Ohio
Kidder, Eva G.....	2717 N. Madison St., Peoria, Ill.
Kiefer, Emma L.....	130 S. Brown St., Dayton, Ohio
Kife, Louise.....	810 E. Montgomery Ave., Ashland, Ky.
Kimber, Alice E.....	914 S. Second St., Springfield, Ill.

NAME	ADDRESS
Kimmel, Helen M.....	148 S. Professor St., Oberlin, Ohio
Kinnear, Wm. B.....	Larned, Kans.
Kinscella, Hazel Gertrude.....	2721 "R" St., Lincoln, Nebr.
Kinscy, Nell G.....	No. 6 Argyle Apts., Davenport, Iowa
Kirk, L. Pauline.....	606 Fairmont Ave. Fairmont, West Va.
Kirk, Maud M.....	9544 Longwood Drive, Chicago, Ill.
Kishman, Helen.....	Vermillion, Ohio
Kittinger, Nell.....	146 S. Maple St., Akron, Ohio
Kitts, Leta.....	2030 Park Ave., Birmingham, Ala.
Klepper, Ruth.....	709 Elmwood Ave., Excelsior Springs, Mo.
Kline, Mrs. Bessie A.....	Talbor, Iowa
Kluck, Oscar E. F.....	144 Wisconsin Ave., Oshkosh, Wis.
Kluge, Otto H.....	Carpinteria, Cal.
Knapp, Mrs. Ava.....	Conservatory of Music, Cincinnati, Ohio
Knapp, George E.....	110 Washington Blvd., Oshkosh, Wis.
Kneeland, F. E.....	Boston, Mass.
Knight, Mary Gladys.....	303 Gibbs St., Caro, Mich.
Knight, Mary L.....	315 Liberty St., Durham, N. C.
Knightly, Marion E.....	80 Plenty St., Providence, R. I.
Knittle, Dorothy.....	Manhattan, Kans.
Knouss, Mrs. M. Louise.....	3257 E. Baltimore St., Baltimore, Md.
Knowles, Anna M.....	519 W. Washington St., Rushville, Ill.
Knowles, Esther M.....	117 Elm St., Oberlin, Ohio
Knudsen, Mathilde E.....	Esbon, Kans.
Korferl, Loretta E.....	Johnson House, Oberlin, Ohio
Koehnke, Jeanette D.....	Abington Friends School, Jenkintown, Pa.
Kohlsaet, Mrs. R. B.....	341 Woodland Ave., Winnetka, Ill.
Koher, Mrs. Adolphine Schubert.....	413 Tenth St., Las Vegas, New Mex.
Kohr, Vera.....	119 W. 7th St., Churchville, Ohio
Kolb, Fred E.....	Indiana Soldiers Home, Knightstown, Ind.
Kolb, Helen L.....	129 W. Poplar St., Harrisburg, Ill.
Koller, Emma H.....	2650 Northwestern Ave., Detroit, Mich.
Kollar, Irma.....	1536 Alameda Ave., Lakewood, Ohio
Korrer, Elsbeth.....	95 Third St., Fond du Lac, Wis.
Kratz, A. R.....	5014 Madison Rd., Cincinnati, Ohio
Krause, Lucile.....	64 E. Main St., Fredonia, N. Y.
Krein, Cora.....	33 East Hall, Oxford, Ohio
Kremer, Mrs. Jeanette Hughes.....	R. F. D. No. 1, Holland, Mich.
Krohn, Ernest C.....	3806 Juniata St., St. Louis, Mo.
Krull, Lorle.....	525 E. Eleventh St., Indianapolis, Ind.
Kubach, Bessie E.....	Wilmington, Ohio
Kutschinski, Christian D.....	609 W. First St., Maryville, Mo.
Kutschinski, Frieda E.....	826 Fairview Ave., Grand Rapids, Mich.
Kyser, Anna D.....	55 E. Main St., Lancaster, N. Y.
LaChat, Irvin W.....	718 Steubenville Ave., Cambridge, Ohio
Ladd, Daniel D.....	15 Highland Ave., Lebanon, N. H.
Ladd, Mabelle.....	1456 Otis Ave., Wichita, Kans.
Laity, Irene E.....	596 69th Ave., West Allis, Wis.

NAME	ADDRESS
Lamb, Mildred.....	Lord Cottage, Oberlin, Ohio
Lamoree, Ruth.....	123 Pierpont St., Rochester, N. Y.
Lampert, Florence M.....	214 Spring St., Winston-Salem, N. C.
Lanz, Fern C.....	Topeka, Ind.
Lapp, Estelle.....	335 Miller Ave., Dennison, Ohio
LaRowe, Alta.....	Kalispell, Montana
Larson, Wm. S.....	Wesleyan University, University Place, Neb.
Latham, Helen.....	537 W. 121 St., New York City
Latham, Stella M.....	1018 E. Main St., Bellevue, Ohio
*Lau, Catherine.....	63 E. Lorain St., Oberlin, Ohio
Laughlin, Hugh F.....	429 Thompson Ave., East Liverpool, Ohio
Laughlin, Lucy G.....	Irwin, Pa.
Laughlin, E. Marie.....	Tiskilwa, Ill.
Lawrence, Edith M.....	253 Alexander Street, Rochester, N. Y.
Lawrence, Louise.....	23 Fairview Ave., Verona, N. J.
Lawrey, Emily.....	2870 Coleridge Rd., Cleveland Hts., Ohio
Lawton, Mrs. Charlotte D.....	121 St. Stephen St., Boston, Mass.
Leach, Nina.....	Rushville, Ill.
Leahey, Christine.....	R. F. D. No. 28, Overland, Mo.
Leavitt, Helen S.....	15 Ashburton Place, Boston, Mass.
LeBaron, Harrison D.....	Ohio Wesleyan Univ., Delaware, Ohio
Lebo, Chester R.....	840 Aberdeen St., Akron, Ohio
Lebo, Will H.....	425 North "C", Hamilton, Ohio
*Le Buhn, Richard.....	Davenport, Iowa
Ledington, Stanley.....	Hutchinson, Minn.
Lee, Julia K.....	1111 Perry St., Apt. No. 2, Davenport, Iowa
Leech, Mrs. Frank.....	Warsaw, Ohio
LeFevre, E. I.....	S. State & Second Ave., Lexington, N. C.
Leffel, Jessie E.....	701 E. 8th St., Hot Springs, S. Dak.
Leffler, Clara H.....	225 S. State St., Marion, Ohio
Lehmann, G. A.....	350 S. Main, Music Hall, Bluffton, Ohio
Lehmann, Wilbur H.....	3231 W. 14th St., Cleveland, Ohio
Lenhart, Helen.....	118 W. College St., Oberlin, Ohio
Lee, Florence A.....	State Normal School, West Chester, Pa.
Leedy, Erma E.....	Box 486, Paso Robles, Cal.
*Leemheus, Kent.....	Davenport, Iowa
Leitch, Mabel.....	Hubbard Ave., Jr. High, Columbus, Ohio
*Lehmann, Mrs. Lila L.....	3231 W. 14th St., Cleveland, Ohio
Leo, Carl.....	2040 Lake Park Ave., Chicago, Ill.
Leonard, Julia Helen.....	38 Harvey Ave., Lockport, N. Y.
*Lerch, Marlin.....	Davenport, Iowa
Levengood, Helen Rhoades.....	319 S. 6th St., Darby, Pa.
Lenz, G. Franklin.....	Peninsular Music Club, Newport News, Va.
Lewis, Charles L.....	639 Belvidere Ave., Plainfield, N. J.
Lewis, David J.....	30 Chestnut St. E., Hazleton, Pa.
*Lewis, Jessie D.....	308 Monmouth Ave., Lakewood, N. J.
*Lewis, Leo R.....	20 Professors Row, Tufts College, Medford, Mass.
Lewis, Violet M.....	227 S. McDonald St., Lima, Ohio

NAME	ADDRESS
Leyden, Margaret.....	124 Dove St., Rochester, N. Y.
Liggett, Mrs. Mary D.....	308 S. Broadway, Pella, Ia.
Lighter, Edna K.....	Middletown, Md.
Lightner, Faith R.....	2014 N. Fulton Ave., Baltimore, Md.
Lincoln, Katherine.....	610 Scott St., Little Rock, Ark.
Lindbom, Ebba M.....	Broadway. East McKeesport, Pa.
Lindegren, Carl.....	22 S. Normal, Ypsilanti, Mich.
Lindley, Mary C.....	Pavli, Ind.
Linn, Hilda.....	1827 W. 54th St., Cleveland, Ohio
Linnell, Bertha.....	418 College Ave., Northfield, Minn.
Lippincott, Jean.....	Celina, Ohio
Lippincott, Ruth.....	South High School, Columbus, Ohio
Lippincott, Violet G.....	Elizabeth, N. J.
Lipscomb, Elsie.....	822 Main St., Columbus, Ohio
Liska, Victor.....	Kansas City High School, Kansas City, Mo.
List, Verna M.....	Jaeger, W. Va.
*Little, Esther Ellen.....	Farzupburg, Ohio
Little, Helen.....	Andrews, N. C.
Littlejohn, Elfreda.....	101 W. 25th St., Austin, Texas
Litton, Glenn B.....	Columbus, Kans.
Litzenberg, Mrs. Alice L.....	251 S. 45th St., Philadelphia, Pa.
Lochhead, Alva C.....	1210 Travis Ave., Ft. Worth, Tex.
Lockard, Ida F.....	Westminster, Md.
Lockheart, B. M.....	Council Bluffs, Iowa
Locknane, Hattie W.....	Box 128, Fellows, Calif.
Lloyd, Herbert.....	603 N. Church St., Bound Brook, N. J.
Lolly, Marcella.....	College of Music, 1227 Elm St., Cincinnati, Ohio
Longbons, Belle.....	1007 S. Main St., Benton, Ill.
Loomis, Harvey W.....	221 Columbus Ave., Boston, Mass.
Loomis, Louise.....	4704 5th Ave., Pittsburg, Pa.
Lathrope, Mrs. Florence K.....	200 N. Meridian St., Winchester, Ind.
Lough, Martha V.....	Granville, Ohio
Loughry, Cora D.....	308 Kennedy Ave. N. S., Pittsburg, Pa.
Love, Mrs. Tasa Clifford.....	118 Washington St. Tipton, Ind.
Lovelace, Mrs. Ella.....	1309 S. 7th St., Waco, Tex.
Low, Lida J.....	110 Riverside Drive, Westchester, Pa.
Lowden, Alice N.....	2139 W. Grand Blvd., Detroit, Mich.
Lowe, Mrs. Eva Crow.....	334 N. Monroe St., Decatur, Ind.
Lowman, Goldie P.....	410 E. Walnut St., Portland, Ind.
Lowman, Mary R.....	State Normal, Indiana, Pa.
Lowrie, Alice C.....	121 Superior Blvd., Wyandotte, Mich.
Lowther, Mildred.....	Box 271, Ravenswood, W. Va.
Lowry, Margaret.....	Ridgely Apts., Birmingham, Ala.
Loyer, Freda.....	New Washington, Ohio
*Lozier, Mrs. L. D.....	1596 Ansel Rd., Cleveland, Ohio
Lucas, Eva M.....	1109 6th Ave., Altoona, Pa.
Ludburg, Margaret I.....	613 Exchange St., Emporia, Kans.
Lundblad, John O.....	115 Huntington Ave., Rome, N. Y.

NAME	ADDRESS
Lundley, Mary C.....	Paule, Ind.
*Ludwig, Agnes C.....	Castalia, Ohio
Luehning, Hedwig T.....	Box 227 A Route 2, Mountain View, Calif.
*Luetje, Edmund.....	Davenport, Iowa
Lull, Geo. P.....	14 Leigh St., Bradford, Pa.
Lumley, Anna P.....	Normal School, Indiana, Pa.
*Lupton, Mrs. Helen Bell.....	1954 E. 83rd St., Cleveland, Ohio
Luscombe, Robert.....	108 Hamilton St., Ypsilanti, Mich.
Luther, Verna H.....	250 W. Webster Ave., Muskegon, Mich.
Lutton, C. E.....	Clark Teachers Agency, Steinway Hall, Chicago, Ill.
Lyman, Caroline C.....	44 Garden, Hartford, Conn.
Lynch, Fannie E.....	456 Roslyn Place, Chicago, Ill.
Lynch, Lucy G.....	1403 Monroe St. N. E., Washington, D. C.
Lyons, Ella M.....	265 Main St., Pittsburg, Pa.
Lyons, Mrs. Esther.....	Lake Linden, Mich.
Lyons, Flora E.....	16 and Meridian Sts., Indianapolis, Ind.
Lysaght, Beatrice M.....	1201 Corby St., St. Joseph, Mo.
Macdonald, Mrs. Henry L.....	Lake Geneva, Wis.
Macdougall, Hamilton C.....	29 Dover Road, Wellesly, Mass.
Mack, Mary F.....	507 W. Third St., Elmira, N. Y.
*MacLean, Mrs. Emily.....	2117 John Ave., Superior, Wis.
MacLean, Ida E.....	2117 John Ave., Superior, Wis.
Madden, Mrs. Adele.....	Woodstock, Ohio
Maddy, J. E.....	326 S. 15th St., Richmond, Ind.
Maguire, Mary J.....	1203 State St., Alton, Ill.
Mahan, Gertrude Z.....	31 Jenks St., Central Falls, Rhode Island
Maher, Mrs. Stella C.....	7635 Bosworth Ave., Chicago, Ill.
Mahood, Mrs. H. L.....	340 Springfield Ave., Summit, N. J.
Main, Cora.....	Falloner, N. Y.
*Makeever, Howard.....	Davenport, Iowa
Maladey, Elizabeth A.....	7114 Kelly St., East End, Pittsburg, Pa.
Malby, Elizabeth.....	Bridgport, Ohio
Maley, Ruth K.....	Box 223, Sidney, Ohio
Mallory, Margaret Lord.....	Lincoln High School, Cleveland, Ohio
Malone, Mable C.....	Secar, Ill.
Maloney, Emily F.....	Oakvale, Savanna, Ill.
Manlove, Lula R.....	201 W. Washington St., Monticello, Ind.
Mann, Edith M.....	315 E. Seminary Ave., Hoopeston, Ill.
Mann, Mrs. Edna Dunshee.....	Palatka, Fla.
Mansfield, Josephine C.....	1820 Union Ave. S., Alliance, Ohio
Marburger, Mrs. Mary C.....	Millersville, Pa.
Mardeu, Mrs. Rosa.....	106 Main St., Negaunee, Mich.
*Marks, Agustà Gloria.....	Musical Observer Co., New York, N. Y.
Markey, Helen.....	412 Franklin St., Kirksville, Mo.
Marquard, Edward G.....	3 E. 43rd St., New York, N. Y.
Marsh, Eloise.....	Unadilla, N. Y.
Marsh, Florence A.....	Hutchins Intermediate School, Detroit, Mich.
Marsh, Frank Earl, Jr.....	Ala. Tech. Inst. and College, Montevallo, Ala.

NAME	ADDRESS
Marsh, Lewis J.....	117 Mason St., Rochester, N. Y.
Marsh, Manetta F.....	38 Greenbush St., Cortland, N. J.
*Martell, Leslie A.....	Oliver Ditson Co., Boston, Mass.
Markham, Marjorie.....	Gilbert, Minn.
Markey, Helen.....	723 Orleans St., Keokuk, Iowa
*Marshall, George E.....	Davenport, Iowa
Marshall, Sara.....	Box 711, Kimball, Neb.
Martin, Aubrey W.....	214 W. Race St., Oxford, Ohio
Martin, Gwen C.....	Box 145, Eldora, Iowa
Martin, Joseph H.....	R. F. D. No. 2, Edinburg, Pa.
Martin, Kathryn A. C.....	921 Chestnut St., Erie, Pa.
Martin, Mildred I.....	Box 456, Dresden, Ohio
Martin, Mildred.....	87 Tudor St., Chelsea, Mich.
Martin, Minnie W.....	158 Thompson Ave., El Dorado, Ark.
Martz, Margaret I.....	115 Washington St., Hudson, Mich.
Marylott, Harold D.....	6357 Kimbark St., Chicago, Ill.
*Masey, Tillie M.....	404 Oberlin Ave., Lorain, Ohio
Mason, Arthur W.....	214 W. Broadway, Louisville, Ky.
Mason, Lela.....	Hotel Lynch, Lynch, Ky.
Masse, M. Louise.....	471 Niagara St., Buffalo, N. Y.
Massey, Ruth S.....	6333 Howe St., Pittsburg, Pa.
*Mates, Mrs. Elizabeth J.....	116 Grant St. Turtle Creek, Pa.
Mates, Lillian L.....	116 Grant St., Turtle Creek, Pa.
Mathes, Frances.....	E. T. Normal School, Johnson City, Tenn.
Mattern, David E.....	400 Alexander St., Rochester, N. Y.
Matthew, Viola Verne.....	214 Carpenter St., Clarksburg, W. Va.
Mattison, Helen U.....	109 N. 8th St., Estherville, Iowa
Mattson, Wilhelmina.....	73 Berlin Ave., Southington, Conn.
*Matzinger, Mrs. Irene P.....	210 W. Cook St., Santa Maria, Cal.
Maxwell, Ada T.....	School for the Blind, Nashville, Tenn.
*Maxwell, Guy E.....	Winona, Minn.
Maxwell, Leon R.....	Newcomb College, New Orleans, La.
Mayberry, Gretna P.....	Mahanoy City, Pa.
Mayer, Camille.....	401 S. Madison St., Green Bay, Wis.
Maynard, Wilbert.....	Lansing Conservatory, Lansing, Mich.
Meads, Marion J.....	5325 Underwood Ave., R. F. D., Box 228, Oakland, Cal.
Mears, Walter G.....	2215 Holyoke St., Pittsburg, Pa.
Medlin, Johanna.....	W. Junior High School, Cleveland, Ohio
Meeds, Gertrude E.....	607 Pennsylvania Ave., Oakmont, Pa.
Meeker, Mrs. Minnie C.....	Tucumcari, New Mexico
Mehnert, Albert B.....	306 W. 22nd St., Erie, Pa.
Mellon, Marie W.....	222 Hoyt St., Buffalo, N. Y.
*Melluish, Jas. G.....	35 N. Dearborn St., Chicago, Ill.
Menaul, Anna E.....	Central High School, Madison, Wis.
Menser, Laura L.....	Paloa, Kans.
Menz, Olive M.....	714 Commerce St., Wellsburg, W. Va.
Meredith, Mrs. Rose.....	51 N. Water St., Franklin, Ind.
Meriwether, Mary C.....	Flat River, Mo.

NAME	ADDRESS
Merriam, Thirza R. C.....	537 San Vincente Rd., Santa Monica, Calif.
Merrell, Jennie.....	908 W. Walnut St., Kokomo, Ind.
Merritt, Verna.....	1903 Broad St., Tuscaloosa, Ala.
Merry, Mrs. Cora A.....	1506 S. Orange St., Riverside, Calif.
Merry, Margaret C.....	Dunkirk, Ind.
Meyer, Irene.....	Main St., Anthony, Kans.
Meyer, Pauline A.....	105 Black Rock Ave., New Britain, Conn.
Middleton, Angie A.....	5170 Jones St., Omaha, Neb.
Missner, W. Otto.....	521 Beverly Rd., Milwaukee, Wis.
Milam, A. B.....	593 Penn. Ave., Beaumont, Texas
Mildred, M. Sister.....	3007 Franklin Ave., Cleveland, Ohio
Miles, William.....	R. F. D. No. 13, Fort Wayne, Ind.
Millar, Rebecca M.....	107 Market St., Warren, Pa.
Millar, Sylvia C.....	245 Amboy St., Pittsburgh, Pa.
*Millard, Harriet Lucile.....	526 W. Main St., Lock Haven, Pa.
Miller, Bessie.....	2746 N. 10th St., Kansas City, Kans.
*Miller, Carl C.....	1145 Diamond Ave., South Bend, Ind.
Miller, Chas. H.....	141 S. Fitzhugh St., Rochester, N. Y.
*Miller, Mrs. C. H.....	141 Fitzhugh St., Rochester, N. Y.
Miller, D. May.....	Elk Point, S. Dak.
*Miller, Mrs. E. A.....	241 Forest St., Oberlin, Ohio
Miller, Elsa S.....	1130 Harrison St., Hammond, Ind.
Miller, Ethel T.....	302 E 3rd St., Cle Elum, Wash.
*Miller, Grace J.....	828 Yale St., Akron, Ohio
Miller, Jessie V.....	141 S. Fitzhugh St., Rochester, N. Y.
Miller, Lucille.....	28 E. State St., Albion, N. Y.
Miller, Mabel A.....	State Normal, Millersville, Pa.
Miller, Rhea E.....	Marshall, Minn.
Millice, Margaret.....	Mechanicsburg, Ohio
*Mills, Mrs. Margaret L.....	31 Ennis Ave., Bedford, Ohio
Milne, M. Elsie.....	Kinsman, Ohio
Minnick, Pearl A.....	3030 Fairview, Southeastern High, Detroit, Mich.
*Miner, Melissa.....	1434 Victoria Ave., Lakewood, Ohio
Minor, Eva M.....	187 College St., Oxford, Ohio
Miracle, Harold C.....	Seymore, Wis.
Mitchell, Frank N.....	Poplar, Mont.
Mitchell, Josephine.....	Berea College, Box 503, Berea, Ky.
Mitchell, Mary B.....	1506 S. Madison St., Muncie, Ind.
*Moeller, Ernst.....	Davenport, Iowa
Moench, Mrs. William.....	4310 Michigan Ave., Apt. 3, Chicago, Ill.
Moller, Dora A.....	1922 Binney St., Omaha, Neb.
Mollno, Mrs. Sella.....	124 Poplar St., Wyandotte, Mich.
Monahan, Clementine.....	1693 Lawrence St., Memphis, Tenn.
Monnier, William D.....	1 Charter Oak Place, Hartford, Conn.
*Monroe, M.....	Board of Education, Cleveland, Ohio
Monroe, S. F.....	South High School, Youngstown, Ohio
Montani, Anthony.....	1705 Rittenhouse St., Philadelphia, Pa.
*Moody, Ione.....	217 6th Ave., La Grange, Ill.

NAME	ADDRESS
Moon, I. Dean	Kingman, Kans.
Mooney, Lydia	Ohio University, Athens, Ohio
Moore, Adda W.	315 W. North St., Kenton, Ohio
Moore, Mrs. Clara Wittig	2904 Ave. L, Galveston, Texas
*Moore, Floyd C.	42 N. Cedar St., Oberlin, Ohio
*Moore, Kezia N.	315 W. North St., Kenton, Ohio
Moore, Gladys F.	192 N. Professor St., Oberlin, Ohio
Moore, Mrs. Myrtle May	Box 1, Gadsden, Ala.
Moorhead, Freeda	1062 N. Emporia St., Wichita, Kans.
Moran, Hortense M.	624 Piedmont Apt. No. 1, Atlanta, Ga.
Moran, Jane C.	96 Crafton Ave., Crafton, Pa.
More, Grance Van Dyke	501 W. Green St., Champaign, Ill.
Morey, Maurice C.	Kifton, Ohio
Morgan, Gertrude	Ohio University, Athens, Ohio
Morgan, H. M.	Bellfontaine, Ohio
*Morgan, M.	Board of Education, Cleveland, Ohio
Morgan, Russell V.	East Tech. High School, Cleveland, Ohio
Morgan, Mrs. Russell V.	12959 Harlan Ave., Cleveland, Ohio
Morlock, Tillie	N. C. College for Women, Greensboro, N. C.
Morris, Louise A.	914 Linden St., Bethlehem, Pa.
Morris, Hazel M.	West Middleton, Ind.
Morris, Mrs. Park	1208 S. Boulevard, Charlotte, N. C.
Morrison, Blanche	2423 Grove St., Kansas City, Mo.
Morrison, Don	116 Elm St., Oberlin, Ohio
Morrison, Mrs. E. J.	40 West Ave., Norwalk, Conn.
Morrison, Mrs. Ruth S.	116 Elm St., Oberlin, Ohio
Morrison, Lola I.	131 S. Douglas Ave., Springfield, Ill.
Morrow, Bernice	609 W. La Salle St., South Bend, Ind.
Morrow, Mrs. J. C.	Henderson, N. C.
Morton, W. M.	330 E. 22nd St., Chicago, Ill.
*Moseley, Lauris E.	324 Churchill St., Rockford, Ill.
Mosher, Edward D.	108 N. Hamilton St., Ypsilanti, Mich.
Mossman, Isabelle	230 E. Pratt St., Indianapolis, Ind.
Mountain, Chas. W.	Parsons College, Fairfield, Iowa
Mowen, Mrs. Aleen K.	1613 S. 4th St., Ironton, Ohio
Moyer, M. Leah	701 12th Ave., Huntington, W. Va.
Moyer, Violet	Box 284, Cannonsburg, Pa.
Muehlke, Albert F.	Bedford, Mich.
Mueller, Hulda G.	133 S. Douglas Ave., Springfield, Ill.
Muffy, May R. B.	Teachers College, Greenville, S. C.
Muir, Hazel C.	250 Paris Ave., Grand Rapids, Mich.
*Mulford, Geo.	1075 W. 35th St., Los Angeles, Calif.
Mullins, Mrs. Rosa H.	1213 Crescent Rd., Charleston, W. Va.
Munk, C. W.	738 Main St., Wellsville, Ohio
Murdock, Marion E.	1808 Cayuga S., Philadelphia, Pa.
Murfree, Mrs. Louise K.	2022 A. Ave. E, Cedar Rapids, Iowa
Murphy, Anna V.	1440 Alabama Ave., Dormont, Pittsburg, Pa.
Murr, Herbert L.	42 High St., Monongahela City, Pa.

NAME	ADDRESS
Murray, Catherine M.	Wahpeton, N. Dak.
Murray, Mary E.	Box 283, Sebastopol, Calif.
Music Dept. Women's Clubs.	Winston-Salem, N. C.
Myers, Dora.	699 E. Main St., Rochester, N. Y.
Myers, Lucile.	325 W. Warren St., Bucyrus, Ohio
Myers, Ruth Lowman.	Bloomsburg State Normal, Bloomsburg, Pa.
Mytinger, Grace A.	Wapakoneta, Ohio
McAdoo, Mrs. Naomi Parker.	509 Crosby St., Akron, Ohio
McAdow, Helen.	R. F. D. No. 4, Box 44, Toledo, Ohio
McAllister, J. W.	R. 4, Box 44, Toledo, Ohio
McBride, Helen J.	1207 S. First St., Louisville, Ky.
*McCabe, Allan.	Davenport, Iowa
McCarthy, Mrs. James D.	233 E. Maun St., Catawissa, Pa.
McCarthy, Marie F.	22 Willow Lawn, Buffalo, N. Y.
McCartney, Elizabeth G.	1620 Ogden Ave., Superior, Wis.
McCarty, Harriet M.	No. 2 E. Second St., Xenia, Ohio
McCauley, Lee G.	221 E. 9th St., Bloomington, Ill.
McCauley, Mrs. Mary W.	36 Macondry St., San Francisco, Cal.
McClintock, Goldie I.	1142 Cleveland Ave. N. W., Canton, Ohio
McClintock, Katherine.	14 Charleston St., Wellsboro, Pa.
McClure, Letha L.	842 Central Bldg., Seattle, Wash.
McConathy, Osbourne.	2118 Orrington Ave., Evanston, Ill.
McConnell, Sarah.	409 E. 9th St., Rushville, Ind.
McCook, Mrs. Lillian G.	La. State Normal College, Natchitoches, La.
McCord, Marie.	State Normal School, Glenville, W. Va.
McCormick, Mrs. Jean.	3539 Winthrop Ave., Indianapolis, Ind.
McCormick, Peter F.	3245 W. 86 St., Cleveland, Ohio
McCracken, Lillian.	2231 Thirteenth St., Boulder, Col.
McCreery, Elizabeth.	Asbourne, Pa.
McCune, Juliet.	605 City Hall, Omaha, Neb.
McCutchan R. G.	Greencastle, Ind.
McEwan, Merrill C.	309 N. Summit St. Bowling Green, Ohio
McFee, Mr. A. Vernon.	State Normal, Johnson City, Tenn.
McFee, Mrs. A. Vernon.	Johnson City, Tenn.
McGranahan, Elizabeth B.	203 N. Wabash Ave., Wheeling, W. Va.
McIlroy, James.	129 Woodlawn Ave., Pittsburg, Pa.
McIntosh, Fanchon.	Worthington, Ind.
McKee, Van Dora.	"Pyle Inn", Oberlin, Ohio
McKenzie, Alwilda F.	227 Askew St., Leamington, Ontario
McKenzie, Barbara.	530 7th St., Maryville, Calif.
McKenzie, Duncan.	1 Hogarth Ave., Toronto, Canada
McKinley, Ethel G.	17 W. Irving Ave., Merchantville, N. J.
McLean, Agnes K.	Asheville, N. C.
McMahon, James A.	51 Euclid Ave., Willoughby, Ohio
McMeans, Tom.	Davenport, Iowa
McNutt, G. Ethel.	Frederick, Md.
McRitchie, Harriett.	1195 Ethel Ave. Lakewood, Ohio
Naber, Ethel Z.	104 E. Second St., North Manchester, Ind.

NAME	ADDRESS
*Nadicksbend, Harry.....	Cincinnati, Ohio
Nagel, Zeno Kolatzky.....	Teachers College, Syracuse Univ., Syracuse, N. Y.
*Nash, Margaret.....	148 S. Professor Street, Oberlin, Ohio
NeCollins, J. Elmer.....	100 Washington Square, New York, N. Y.
Neff, John W.....	P. O. Box 62, Kirksville, Mo.
Nelson, Wallace.....	381 Silver St., Akron, Ohio
Neppert, Julia M.....	2862 Howard St., San Francisco, Cal.
Nesbitt, Mary.....	519 Seventh Street, Moundsville, W. Va.
*Neuman, Henry.....	Davenport, Iowa
Newell, Mabelle.....	344 Elmhurst Ave., Detroit, Mich.
Newhouse, Margaret J.....	Clifton, Arizona
*Newstedter, Mrs.....	Cleveland, Ohio
Newton, Elbridge W.....	15 Ashburton Place, Boston, Mass.
Nichol, Madge I.....	West Side Jr. High, Little Rock, Ark.
Nicholas, Florence L.....	163 W. College St., Oberlin, Ohio
Nichols, F. W.....	333 Florence St., Houghton, Mich.
Nichols, Mrs. F. W.....	333 Florence St., Houghton, Mich.
*Nichols, Mary C.....	1953 East 84th St., Cleveland, Ohio
Nichols, Methilda.....	211 York St., Belleview, Ohio
Nicholson, Maude.....	DeKalb, Ill.
Nixon, Inez.....	553 S. Main St., Frankfort, Ind.
Noble, Edward M.....	Denton, Maryland
Noble, Mrs. F. S.....	1313 Third St., Fort Madison, Iowa
Nord, Arthur C.....	1516 First Street, Oakland, Calif.
Nordness, Louise F.....	P. O. Box No. 1057, Rapid City, S. Dak.
Norra, Marie T.....	514 Burdette St., New Orleans, La.
*North, Mrs. Chas.....	12106 Osceola Ave., Cleveland, Ohio
*Norton, Alma M.....	344 Augusta Ave., DeKalb, Ill.
Norton, Wm. W.....	Board of Education, Flint, Mich.
Nugent, Mary G.....	76 Elizabeth Street, Pittsfield, Mass.
Nulton, Mildred M.....	P. O. Box 735, Riverside, Ill.
*NurMBERGER, Joseph E.....	Healdsburg, Calif.
*Nurse, Mrs. F. F.....	18 Victoria Apts., Toledo, Ohio
Nye, Bernard B.....	53 Liberty Ave., New Rochelle, N. Y.
O'Brien, Marie.....	96 Meigs St., Rochester, N. Y.
O'Connell, Helen M.....	164 S. Monroe St., Tiffin, Ohio
O'Connor, Katherine M.....	245 Broadway, Girard, Ohio
O'Connor, Helen N.....	119 State Road, Beachmont, Mass.
*O'Connor, Mrs. N. C.....	119 State Road, Beachmont, Mass.
Ochs, Martha.....	Board of Education, Columbus, Ohio
Odell, Arthur H.....	Greenfield, Iowa
Odell, Harold D.....	341 Vine St., Johnstown, Penn.
Ogilvie, Adele.....	2811 E. Grace St., Richmond, Va.
O'Haire, Sara L.....	223 Eighth St., Troy, N. Y.
O'Leary, Gertrude.....	4503 Avery Ave., Detroit, Mich.
Oliver, Grace M.....	163 W. College St., Oberlin, Ohio
Oliver, Rebecca T.....	713 Barclay St., Chester, Pa.
Oliver, Melva L.....	5049 Twelfth St., Detroit, Mich.

NAME	ADDRESS
Ondricek, Blanche.....	Central Jr. High School, Cleveland, Ohio
Ormond, Rebecca E.....	.644 McKinley Pkway, Buffalo, N. Y.
Orth, Esther M.....	Fort Brag, Cal.
Osborn, Irene.....	Fairmont State Normal School, Fairmont, W. Va.
Osburn, R. Lee.....	.406 S. Second St., Maywood, Ill.
Oswald, Victor A.....	.115 W. Maple St., Hazleton, Pa.
Overman, Mary L.....	.412 E. Islay St., Santa Barbara, Calif.
Owen, Hallie.....	.1139 Washington St., Red Bluff, Calif.
Owen, Herman E.....	.160 Delmar St., San Francisco, Calif.
Owen, Julia D.....	Narasota, Texas
Page, Zoe E.....	.1004 Franklin St., Columbus, Ohio
Palen, Marcella E.....	Jefferson, S. Dak.
Palmer, Claude E.....	.4520 Broadway, Indianapolis, Ind.
Palmer, Mabel.....	Box 34 East Greenwich, R. I.
*Panwast, Grace I.....	.130 Main St., Oberlin, Ohio
Paoletti, Geo. A.....	B St. Andrew Apt., New Orleans, La.
Pardue, Lena F.....	Aberdeen, N. C.
Park, Mrs. Winifred A.....	.407 West Ave., Elyria, Ohio
Parke, C. Earnest.....	.1713 Jenny Lind Ave., McKeesport, Pa.
*Parke, Mrs. F. W.....	.1713 Jenny Lind Ave., McKeesport, Pa.
Parker, C. Edwin.....	.1511 Roycraft Ave., Lakewood, Ohio
Parks, Emma J.....	Box 55, Benton, Kans.
Parmelee, Mrs. Anna Grace.....	.514 N. College Ave., Fayetteville, Ark.
Parr, Mrs. Marie Burt.....	.1859 E. 79th S., Cleveland, Ohio
Parrish, Geo. W.....	.505 13th Ave., Duluth, Minn.
Parrott, Vera Jane.....	.3412 Cottage Grove Ave., Des Moines, Iowa
Parsons, Ruth M.....	.1405 Center St., Wilkinsburg, Pa.
Parsons, Mrs. Harriet D.....	Whitehall Hotel, Cleveland, Ohio
Patterson, Jessie A.....	Normal School, Bloomsburg, Pa.
Patterson, Alta Rae.....	Manhattan, Kans.
Patterson, Noola.....	K. S. A. C. Manhattan, Kans.
Paul, Katherine S.....	.619 Marlyn Rd., Philadelphia, Pa.
*Paul, Walter.....	Davenport, Iowa
Paulding, Margaretta E.....	Daretown, N. J.
Pauline, Sister.....	E. 55th and Scoville Ave., Cleveland, Ohio
Paulson, Helen.....	Park Ave., Albert Lea, Minn.
Paxton, Emma F.....	.125 W. 6th Ave., Garnett, Kans.
Paysen, Magnus.....	Hebron, Neb.
Pearl, Mary Frances.....	Johnson Hall, Oberlin College, Oberlin, Ohio
Pearsall, John Vliet.....	.181 Argyle Place, Arlington, N. J.
Pearson, Winifred.....	.642 Olive St., El Center, Calif.
Percival, Frank E.....	Arsenal Tech. School, Indianapolis, Ind.
Perkins, Harriet M.....	.62 Sprague St., Malden, Mass.
Perkins, Margaret H.....	Stonehurst Apt. 315, Upper Derby, Pa.
Perry, Evelyn C.....	Normal School, North Adams, Mass.
Persons, Minnie A.....	.115 S. Barry St., Olean, N. Y.
Peters, Conway.....	.124 Eastern Ave. N. E., Grand Rapids, Mich.
Peterson, Anna M.....	.622 S. Minn. Ave., Sioux Falls, S. Dak.

NAME	ADDRESS
Peterson, Elizabeth E.....	1075 Van Ness Ave., Fresno, Calif.
Petree, Thelma S.....	303 Ceclan, Shanon, Pa.
Petry, Harriet.....	3434 Chope Place, Detroit, Mich.
*Petty, Mrs. F. M.....	Cleveland, Ohio
Pfau, Louisa M.....	909 N. Kingsley Drive, Los Angeles, Calif.
Pharr, Annie May.....	500 Mitchell St., Kurston, N. C.
Phelps, Nellie F.....	Gainsville Public Schools, Gainsville, Texas
Philbrook, Dr. Edward E.....	Castine, Maine
Philbrook, Elwood L.....	1506 28th St., Rock Island, Ill.
Phillips, John.....	1417 Euclid Ave., Steubenville, Ohio
Phillips, Mary D.....	University of Ill., Urbana, Ill.
Phillips, Pauline E.....	Elkhorn Tavern, Welsh, W. Va.
Phillips, Ruth Margaret.....	1010 6th St., Charleston, Ill.
Phillips, Mary K.....	524 N. 27th Ave., Joyce No. 3, Omaha, Neb.
Phipps, Zadie L.....	116 East College Ave., Tallahassee, Fla.
*Pickell, Frank K.....	Board of Education, Lincoln, Neb.
Pierce, Grace G.....	49 Electric Ave., West Somerville, Mass.
Piersol, Alice.....	Jamestown, Ind.
Pines, Anna M.....	41 S. 7th St., Lewisburg, Pa.
*Pingel, Earl.....	Davenport, Iowa
Pinkerton, Ernestine.....	300 N. 11th St., Manhattan, Kans.
Piper, Mrs. H. B.....	Sharon, Wis.
Pitcher, Elbridge S.....	79 High St., Auburn, Maine
Pitts, Lella Belle.....	Columbia Graphophone Co., Dallas, Texas
*Poling, Clara.....	Marysville, Ohio
Poling, Ella.....	Marysville, Ohio
Pollard, Warren E.....	Montezuma, Iowa
Polson, Florence E.....	Barrows House, Oberlin College, Oberlin, Ohio
Pool, Neva A.....	516 Jones St., Eveleth, Minn.
Poorman, Nellie.....	Chazy, N. Y.
*Popp, Kathryn C.....	864 Stanton Ave, Millvale Br., Pittsburg, Pa.
Porter, Margaret.....	811 Emery, Longmont, Ohio
Potter, DeLora.....	4203 Southern Blvd., Youngstown, Ohio
Potter W. A.....	Board of Education, Maukegan, Ill.
Powell, Edith S.....	2110 E. 93rd St, Cleveland, Ohio
Powell, Laura A.....	West Intermediate School, Jackson, Mich.
*Power, Mary.....	370 Helen St., Cincinnati, Ohio
Powers, Floyd A.....	107 W. Cascade Ave., River Falls, Wis.
Powers, J. Harold.....	Central Mich. Normal, Mount Pleasant, Mich.
Powk, Margaret F.....	109 S. Root St., Aurora, Ill.
Pratt, Elizabeth.....	4339 Olive St., St. Louis, Mo.
Prentice, Ruth W.....	Cranford, Oberlin College, Oberlin, Ohio
Preston, Edna B.....	2577 Collis Ave., Huntington, W. Va.
Prevost, Leon.....	19 Fernando St., Pittsburg, Pa.
Price, James D.....	Warehouse Point, Conn.
Price, Mary B.....	117 Greene St., Morgantown, W. Va.
Prugh, Emily W.....	Fairbank, Iowa
Pryor, L. C.....	Jasper, Tenn.

NAME	ADDRESS
*Pudney, Mrs. W. D.	1458 W. 117th St., Cleveland, Ohio
Pugh, Goldie	Weston, Ohio
*Pulo, Harold	Davenport, Iowa
Putnam, Mrs. Annie Lindsay	Hancock, N. H.
Putt, Wilson A.	388 Cleveland St., Akron, Ohio
Pyle, Henrietta	Wichita Falls, Texas
Quantz, E. H. Goethe	161 Duchess Ave., London, Ontario, Canada
Quealy, Genevive	325 W. Jackson Blvd., Chicago, Ill.
Quinn, Olive	Plattsmouth, Neb.
Radde, Dorothy	716 The Arcade, Cleveland, Ohio
Rafferty, Sadie M.	1325 Judson Ave. Evanston, Ill.
Ramos, Petrona	Johnson Hall, Oberlin, Ohio
Ramsay, Kathrynne M.	118 W. College St., Oberlin, Ohio
Randall, Bernice D.	2035 F. St. N. W., Washington, D. C.
Randall, Clarissa A.	836 Huey St., McKeesport, Pa.
Randall, Edna	1339 Logan St. Grand Rapids, Mich.
Ranke, Verna D.	Thomas Indian School, Iriquois, N. Y.
Rankin Mrs. Claire	Forest Hill Sohcol, Akron, Ohio
Ransom, Alta F.	Froebel School, Gary, Ind.
Ransom, Lettie J.	310 Ferry Ave., Niagara Falls, N. Y.
Rantille, Lempi	Y. W. C. A., Park Ave., Warren, Ohio
Rapp, Raymond F.	Belleville Township High School, Belleville, Ill.
Rasseja, Anthony	505 E. Utica St., Buffalo, N. Y.
Rathbun, Mary B.	35 Delawareview Ave., Trenton, N. J.
Rawlings, Blanche	410 Locust St., Knoxville, Tenn.
Rawlins, Florine	108 E. Russell St., High Point, N. C.
Raymond, Jennie E.	65 Pleasant St., Danbury, Conn.
Raynor, Hettie M.	430 Franklin St. S. E., Grand Rapids, Mich.
Reading, Mary J.	23 Walnut St., Ashtabula, Ohio
Rearick, Helen L.	503 W. LaSalle Ave., South Bend, Ind.
Rebmann, Dr. Victor L. F.	695 Palisade Ave., Yonkers, N. Y.
Reebel, Eva B.	Minerva, Ohio
Redding, Nelle	Box 2271, Globe, Ariz.
Reed, Mable S.	Dept. of Music, Room 14, City Hall, Worcester, Mass.
Reed, Katherine P.	352 Market St., Sunbury, Pa.
Reed, I. J.	103 N. Mulberry St., Mt. Vernon, Ohio
Reed, Mable S.	Dept. of Music, Room 14 City Hall, Worcester, Mass.
Reed, Robert A.	308 W. Tenth St., Coffeyville, Kans.
Reeder, Ethel M.	330 Melwood St., E. Pittsburg, Pa.
Rees, David	489 Nimick St., Sharon, Pa.
Reeves, Adele	389 So. Palouse St., Walla Walla, Wash.
Reeves, Ruth M.	313 N. Second St., Millville, N. J.
Reider, Mrs. E. S.	825 W. 3rd St., Williamsport, Pa.
Reinhard, Nora M.	1820 Page Ave., East Cleveland, Ohio
Reinoehl, Maurine M.	210 N. Professor St., Oberlin, Ohio
Repass, Lelia E.	Kirkland, Ind.
Rex, Evelyn I.	105 S. First St., Richmond, Va.
Rexroat, Virginia E.	167 N. Fairview Ave., Decatur, Ill.

NAME	ADDRESS
Reynolds, Dorothy M.....	158 W. College St., Pyle Inn, Oberlin, Ohio
Reynolds, Grace E.....	195 So. Professor St., Oberlin, Ohio
Reynolds, Irene E.....	R. F. D. No. 2, Box 32, Oberlin, Ohio
Reynolds, Thomas H.....	1115 N. 10th St., Kansas City, Kans.
Rassweiler, Mrs. Tacie I.....	814 W. Market, Lewisburg, Pa.
Rhetts, Edith M.....	Detroit, Mich.
Rice, Charles I.....	42 Shattuck St., Worcester, Mass.
Rice, Edna J.....	St. Francis, Kans.
Rice, Rena M.....	605 South 9th St., LaFayette, Ind.
Rich, Edna D.....	67 N. Fairview St., Lock Haven, Pa.
Richards, Florence.....	602 State St., Emporia, Kans.
Richards, Mame.....	307 W. Abbott St., Lansford, Pa.
Richeson, Mary C.....	Hurt House, Glasgow, Mo.
Richter, Mrs. Minnie W.....	Garden City Schools, Garden City, Kans.
Riekabaugh, Laura N.....	613-16 St., Altoona, Pa.
Riegel, Frances L.....	Circleville, Ohio
Rigby, Ralph.....	25 Prospect St., Berea, Ky.
*Rimanoczy, Mrs. A. W.....	3154 Berkshire Road, Cleveland, Ohio
*Rimanoczy, Elizabeth.....	3154 Berkshire Road, Cleveland, Ohio
Rimanoczy, William B.....	R. 2, Oxford, Ohio
Rinck, Katie M.....	1108 E. Centre, Mahanoy City, Pa.
Rinehard, Arletta.....	State School for Girls, Mt. Morrison, Colo.
Ripple, Elizabeth J.....	714 Pine St., Calumet, Mich.
Ritchie, Mrs. Leona S.....	Hudson, Ohio
Roach, John T.....	2382 Webster Ave., Bronx, New York, N. Y.
Roath, Lorin D.....	Limaville, Ohio
Roberts, Charlotte.....	State Normal School, Millersville, Pa.
Roberts, Dorothy.....	7118 Linwood Ave., Cleveland, Ohio
Roberts, Helen H.....	Byersville, Ohio
Roberts, Irene.....	Baxter Springs, Kans.
Roberts, R. W.....	Columbus Public Schools, Columbus, Ohio
Roberts, Thomas.....	118 Jeffras Ave., Findlay, Ohio
Robertson, Helen V.....	City Public Schools, Staunton, Va.
Robertson, R. Ritchie.....	1104 E. Elm St., Springfield, Mo.
Robinson, Lucy.....	500 S. Front St., Wheeling, W. Va.
Robinson, Oscar E.....	300 S. Wabash Ave., Chicago, Ill.
Rockford, Margaret.....	311 North 4th St., Manhattan, Kans.
Rodenhoffer, Anna E.....	214 Connecticut St., Buffalo, N. Y.
Rogers, Flora L.....	Crawfordsville, Ind.
Rogers, Islay C.....	722 E. Coronado St., Phoenix, Ariz.
*Rohlf, Wilbert.....	Davenport, Iowa
*Rohlf, Earl.....	Davenport, Iowa
Roof, Henrietta.....	12626 Iroquois Ave., Cleveland, Ohio
Root, Stella R.....	State Teachers College, St. Cloud, Minn.
Ropes, Alice H.....	721 Hazelwood Ave., Detroit, Mich.
Rose, Edward G.....	New Cumberland, Pa.
Rose, Lila M.....	260 Wisconsin Ave., Oshkosh, Wis.
Rosenberry, M. Claude.....	910 N. 2nd St., Reading, Pa.

NAME	ADDRESS
Ross, Evelyn L.....	1758 W. First St., Columbus, Ohio
Ross, M. Lillian.....	708 Madison St., Chester, Pa.
Ross, Lucile.....	605 E. Grove St., Bloomington, Ill.
Ross, Vada E.....	Box 334, Hiram, Ohio
Rossiter, Marjorie F.....	43 E. Lorain St., Oberlin, Ohio
Rossiter, Mrs. Minnie E.....	43 E. Lorain St., Oberlin, Ohio
Roth, Marion A.....	137 Elm St., Oberlin, Ohio
Rousch, Clyde A.....	274 Park Place, Conneaut, Ohio
Rousch, Mrs. Harriet F.....	274 Park Pl., Conneaut, Ohio
Rowe, Mrs. Ada.....	312 Eighth Ave., Tarenteen, Pa.
Rowell, Sayward F.....	206 W. Lorain St., Oberlin, Ohio
Rowland, Johnsie A.....	403 S. Elliott St. Olney, Ill.
Royer, Mrs. Mae S.....	2332 College Ave., Berkeley, Calif.
Rundstrom, Joyce.....Neligh, Nebr.
Ruppert, Helen F.....	24 S. Main St., Oberlin, Ohio
Rusch, Milton.....	1011½ Second St., Milwaukee, Wis.
Russell, Arpha.....Manhattan, Kansas
Russell, Ellen M.....	Board of Education, Tulsa, Okla.
Russell, Floyd K.....	822 W. 21st St., Oklahoma City, Okla.
Russell, Reva L.....Pierre, S. Dak.
Ryan, Myra.....	446 Genesee St., Rochester, N. Y.
*Sachett, Eva Lee.....	Tank Hall, Oberlin, Ohio
Saeger, Elizabeth B.....	92 W. Main St. Westminster, Md.
Sanders, Alice M.....	1240 W. Governor St., Springfield, Ill.
Sanderson, Eva E.....	66 Davis Ave., West Newton, Mass.
Sandidge, Golder.....	Box 563, Jenkins, Ky.
Sanford, Clara T.....	Dept. of Public Instruction, Harrisburg, Pa.
Sanford, Virginia A....	Care Horace Mann Intermediate School, Wichita, Kan.
Sansberg, Alice M.....	6131 University Ave., Chicago, Ill.
Sargeant, Ellen M.....	Willard Hall, Anna, Ill.
*Sargent, Jacie M.....	151 S. Prospect St., Bowling Green, Ohio
Sarratt, Lemuel.....Kingwood, W. Va.
Sattler, Rose O.....	Buckingham Hotel, Kansas City, Mo.
Saturday Music Club.....Asheville, N. C.
Saunders, E. May.....	Middle Tennessee State Normal, Murfeesboro, Tenn.
Sawvel, Mrs. Blanche.....	118 E. Hamtramck St., Mt. Vernon, Ohio
Saxby, Mrs. Helene S.....	212 Hyde Park Place, Tampa, Fla.
Scarff, Harriet M.....	1924 Sunrise Ave., Portsmouth, Ohio
Schaeffer, Minnie.....	7613 Linwood Ave., Cleveland, Ohio
Schaeffer, Minnie B.....	10623 Everton Ave., Cleveland, Ohio
Schake, Helen Marie.....	163 College St., Oberlin, Ohio
Scheig, Carl F.....	201 Homewood Ave., Warren, Ohio
Schivin, Helen T.....	9834 Division Ave., Cleveland, Ohio
Schlagetter, Elizabeth.....	1437 E. 85th St., Cleveland, Ohio
Schlipf, Margaret A.....	918 N. Sixth St., Springfield, Ill.
Schmidt, Gertrude K.....	State Normal School, West Chester, Pa.
Schockey, Marjorie.....Kingman, Ariz.
*Schonwald, Mrs. J. D.....	College Corner, Ohio

NAME	ADDRESS
Schroeder, Mrs. Florence Harris.....	176 Coolidge St., Brookline, Mass.
Schott, Mrs. Florence H.....	7 E. Main St., LeRoy, N. Y.
Schrock, Elizabeth M.....	2019 Orrington, Evanston, Ill.
Schultz, Ernest J.....	505 Maple Ave., La Porte, Ind.
Schumacker, Hermine.....	6100 Stanton Ave., Pittsburgh, Pa.
Schmucker, Martha A.....	137 Elm St., Oberlin, Ohio
Schunck, Bernacline.....	Ohio University, Athens, Ohio
Schutz, Clara I.....	277 Park Place, Mendulle, Pa.
Schwartz, Moritz.....	Board of Education, 2 Harrison Ave., Jersey City, N. J.
*Schwuchow, Walter H.....	34 Council Hall, Oberlin, Ohio
Scoones, Charlotte E.....	305 Dechman Ave., Peoria, Ill.
Scott, Mrs. Florence H.....	47 E. Main St., LeRoy, N. Y.
Scott, Marion M.....	427 W. Seventh St., Davenport, Iowa
*Scott, McEY B.....	2618 Cedar Springs Rd., Dallas, Texas
Scovill, Edward E.....	24 Seminary Ave., Auburn, N. Y.
Seagle, Helen.....	South Dayton High School, S. Dayton, N. Y.
Seanor, Reah.....	433 McKee Ave., Monessen, Pa.
Seay, Lillian B.....	Box 688, Middlesboro, Ky.
Seaver, James D.....	2301 Prairie Ave., Chicago, Ill.
Seibold, Richard.....	Box 129, Lodi, Ohio
Sieberling, Mrs. Frank A., Star-Hywett Hall, North Portage Path, Akron, Ohio	
Seidl, Rose M.....	4123 W. Lee Ave., St. Louis Mo.
Seidnew, D. Lucille.....	Mulberry, Ind.
Seigler, G. F.....	Marietta, Ohio
Seitz, Florris.....	McRoberts, Ky.
Seitz, Harry W.....	920 Forrest Ave., Kansas City, Mo.
Sellers, Elizabeth.....	14 W. Chestnut St., West Chester, Pa.
Semmann, Dean.....	752 38th St., Milwaukee, Wis.
Sentz, Katherine.....	1025 Lincoln St., Topeka, Kan.
Severinghaus, Esther L.....	2011 Baird Ave., Portsmouth, Ohio
Shade, Raymond W.....	51 Bridge St., W. Carrollton, Ohio
Shader, Ernestine.....	Woodruff School, Little Rock, Ark.
Shaeffer, Edna T.....	130 Campbell St., Harrisonburg, Va.
Shaffer, Florence.....	Shaw Technical School, East Cleveland, Ohio
Shaffer, Grace.....	440 S. Arch St., Alliance, Ohio
Shamel, Anne M.....	129 N. Prospect, Kent, Ohio
Shane, Hazel C.....	216 S. Professor St., Oberlin, Ohio
Shank, Addie F.....	Brookville, Ohio
Shark, J. W.....	11101 Miles Ave., Cleveland, Ohio
Sharp, Ruby L.....	103 W. Wautauga Ave., Johnson City, Tenn.
Sharpe, Mrs. Nelle.....	239 S. 19th St., Columbus, Ohio
Shaw, Dorothy G.....	Johnson Hall, 2165 Professor St., Oberlin, Ohio
Shaw, Thelma.....	437 Anderson St., Greencastle, Ind.
Shaw, Reba M.....	West Chester, Pa.
Shawe, Elsie M.....	62 S. Dale St., St. Paul, Minn.
Shearer, Anna M.....	405 Green Terrace, Reading, Pa.
Sheen, Elizabeth.....	149 Griswold St., Delaware, Ohio
Sheehan, Stella V.....	1357 E. 84th St., Cleveland, Ohio

NAME	ADDRESS
Sheetz, William L.....	1321 N. Seventh St., Burlington, Iowa
Sheldon, David L.....	208 W. Cameron Ave., Chapel Hill, N. C.
Shelton, Elizabeth.....	8 Rogers St., Bluefield, W. Va.
Shelton, Mabelle M.....	1411 Montana St., El Paso, Texas
Shenton, F. R.....	1 Greenwood Apt., Coatesville, Pa.
Shenton, Mrs. Pearle Q.....	1 Greenwood Apt., Coatesville, Pa.
Sherlock, Ada.....	3530 Broadway, Chicago, Ill.
Sherlock, Ethel.....	3530 Broadway, Chicago, Ill.
*Sherman, Eleanor A.....	1413 Chapline, Wheeling, W. Va.
Sherman, Marian N.....	Box 234, Hiram, Ohio
Sherrard, Robert A.....	235 N. Fourth St., Steaubenville, Ohio
Shields, Emma M.....	Graysville, Ind.
Shipherd, Mabel M.....	115 N. 33rd St., Omaha, Nebr.
Shipman, Mrs. Bessie C.....	300 Pike St., Cincinnati, Ohio
Shirley, H. A.....	Music Dept., Salem College, Winston-Salem, N. C.
Shirley, M. Lois.....	814 W. Taylor, Kokomo, Ind.
Shisler, Earl R.....	425 W. Fourth Ave., Gary, Ind.
Shoemaker, Rilla.....	508 Brown Ave., Osawatomie, Kan.
Short, Virginia L.....	Madera, Calif.
Showers, Frank.....	82 Bartlett St., Rochester, N. Y.
Shropshire, Georgia E.....	25 N. Vega, Alhambra, Calif.
Shroy, Mrs. Lentia S.....	1133 Fillmore St., Frankford, Philadelphia, Pa.
Shuman, Margaret.....	Covington, Ohio
Shurtz, Helen M.....	110 McClellan Ave., Syracuse, N. Y.
Shute, Florence L.....	4739 Marepoe St., Pittsburgh, Pa.
Siebert, Ida M.....	216 S. Ashland Blvd., Chicago, Ill.
Siggern, Gladys L.....	216 E. Court St., Bowling Green, Ohio
*Silbertstein, Herbert.....	Davenport, Iowa
*Sells, Evelyn.....	765 E. Buchtel Ave., Akron, Ohio
Simmons, Maytie.....	401 N. Pleasant St., Independence, Mo.
Simmonson, Doris.....	1 W. 67th St., New York, N. Y.
Simpkins, Frank.....	Kinsman, Ohio
Simpson, Amy M.....	State Normal School, Edinboro, Pa.
Sister, Alice Marie.....	E. 55th and Scovil Aves., Cleveland, Ohio
Sitzer, Emily H.....	Albion, Neb.
Siviter, Mildred.....	8 Clifton Manor, Clifton Blvd., Cleveland, Ohio
Skilling, Mae E.....	347 Adelaide St., Toronto, Ontario, Can.
Skinner, Gertrude A.....	501 First Ave. W., Dickinson, N. D.
Sleeper, Mary O.....	219 Garfield Ave., Detroit, Mich.
Sloane, R. C.....	711 Seminary St., Greencastle, Ind.
Smack, Leah M.....	Paulina, Iowa
Small, Cora.....	263 W. Main St., Wabash, Ind.
Small, Erma G.....	646 Fuelid Ave., Valley City, N. Dak.
Smedley, Henrietta M.....	402 Garden St., Philadelphia, Pa.
Smink, Geo. L.....	325 Climax St., Pittsburgh, Pa.
*Smith, Alfred H.....	629 Third St., Des Moines, Iowa
Smith, Annie W.....	Weldon, N. C.
Smith, Mrs. Bessie E.....	Bryn Athyn, Pa.

NAME	ADDRESS
Smith, Mrs. Dora G.	4015 N. Ashland Ave., Chicago, Ill.
Smith, Edna B.	314 N. Walnut St., Seymour, Ind.
Smith, Eulo R.	220 S. Oak St., Sapulpa, Okla.
Smith, Frederic L.	Conservatory of Music, Cincinnati, Ohio
Smith, F. Louise.	35 Franklin St. N., Waynesboro, Pa.
Smith, Mrs. Florence.	Sea Breeze, N. Y.
Smith, Fowler.	506 Pueblo St., Boise, Idaho
Smith, Fred G.	Washington H. S., Milwaukee, Wis.
Smith, Harry C.	62 Chambers Ave., Greenville, Pa.
Smith, Herman F.	10th and Prairie St., Milwaukee, Wis.
Smith, Jennie B.	Georgia College for Women, Milledgeville, Ga.
Smith, Kate M.	1522 S. Fifth St., Springfield, Ill.
Smith, Leile D.	Proctor Apt., 2555 Fifth St., San Diego, Calif.
*Smith, Lillian A.	Lord Cottage, Professor St., Oberlin, Ohio
Smith, Mary G.	250 Ninth St. S., Salina, Kan.
Smith, N. Clark.	Pullman Co., Chicago, Ill.
Smith, R. B.	Principle of High School, Crestline, Ohio
Smith, Ruth.	1515 10th Ave., Greeley, Colo.
Smith, Winifred V.	2324 S. 49th Ave., Cicero, Ill.
Snelling, Helen B.	383 W. Church St., Newark, Ohio
Snyder, I. M.	Baeberton, Ohio
Snyder, Melvin E.	453 Delaware, Gary, Ind.
Soule, Mary Laura.	527 LaFollette St., Grand Haven, Mich.
Soulman, Ruth.	Herrin, Ill.
Soutar, Mary.	2577 Collis Ave., Huntingdon, W. Va.
Southard, Natalie T.	80 Plenty St., Providence, R. I.
Sparling, Mary A.	2318 W. Grand Blvd., Detroit, Mich.
Speers, Edyth.	Rt. 3, Brooklyn Station, Cleveland, Ohio
Speir, Ruth E.	114 Normal Ave., Buffalo, N. Y.
Spiers, Wilma.	23 N. Austin Ave., Warren, Ohio
Spencer, Harold A.	P. O. Box 144, Huntington, L. I., N. Y.
Spencer, Mrs. Vesta M.	Hiram, Ohio
Spizzy, Mrs. Mabel S.	201 N. 14th St., Muskogee, Okla.
Spoor, Lena M.	1119 First Ave. N., Great Falls, Mont.
Spouse, J. Alfred.	149 Elmdorf Ave., Rochester, N. Y.
*Spouse, Mrs. J. Alfred.	149 Elmdorf Ave., Rochester, N. Y.
Sprague, Myra E.	North Conway, N. H.
Sprague, Vida.	39 High St., Passaic, N. J.
Spratt, Blanche Maeda.	1340 Morningside Ave., Sioux City, Iowa
Spring, Grace F.	6 N. High St., Athens, Ohio
Stahl, Margie O.	130 Oakwood St., Bradford, Ohio
*Stahl, Mrs. Minette H.	212 The Ellington, Cleveland, Ohio
Stanley, Laura B.	119 Coulter Ave., Ardmore, Pa.
Stander, Lillian M.	49 Maple St., Mansfield, Ohio
Stanton, Elizabeth.	Bloomfield, Iowa
Stanton, Hazel M.	Eastman School of Music, Rochester, N. Y.
Stark, Anna L.	1913 Keys Ave., Madison, Wis.
Stark, Mrs. Dale.	Perry, Kan.

NAME	ADDRESS
Starkey, Mrs. Mabel C.....	1407 Sixth Ave., Grinnell, Iowa
Starr, Clara Ellen.....	Box 814, Royal Oak, Mich.
*Starr, Helen L.....	163 E. College, Oberlin, Ohio
Starr, Minnie E.....	1310 W. 22nd St., Cedar Falls, Iowa
Start, Margaret H.....	State Normal School, Fredonia, N. Y.
Staton, H. M.	5307 Germantown Ave., Philadelphia, Pa.
Steadman, Mrs. Grace E.....	Box 285, Mansfield, Pa.
Stebbins, Edna.....	19 Verona Place, Ithaca, N. Y.
Steele, Mary E.....	251 S. St. Clair St., Pittsburgh, Pa.
Steiner, Naomi.....	19430 River View Ave., Rocky River, Ohio
Steinmetz, Edna F.....	58 W. Chelton Ave., Germantown, Philadelphia, Pa.
Stengel, Drusilla H.....	1292 Michigan Ave., Buffalo, N. Y.
Stensland, Minnie D.....	712 Morgan St., Knoxville, Tenn.
Stenwall, Hulda C.....	4339 Olive St., St. Louis, Mo.
Stephens, Nina B.....	335 Park Ave., Kent, Ohio
Sterling, Gray.....	Kearney, Nebr.
*Stevens, David.....	221 Columbus Ave., Boston, Mass.
Stevens, Marjorie H.....	218½ N. Bellinger St., Herkimer, N. Y.
Stevenson, Esther M.....	2 Gurdy St., Rockland, Me.
Stevens, Lulu M.....	118 Branard, Houston, Texas
Stevens, Maud L.....	2460 Madison Ave., Ogden, Utah
Stevenson, Francis.....	731 Temperance St., Saskatoon, Canada
Stevick, Edith L.....	Wellington, Ohio
Stewart, Mary L.....	402 Hornapple St., St. Clair, Mich.
Stillman, Lelia C.....	260 McLane Ave., Morgantown, W. Va.
*Stiven, Frederic B.....	100 Music Bldg., Urbana, Ill.
St. John, Muelo R.....	Buckingham Road, Williamantic, Conn.
Stoll, Consuelo R.....	145 Elm St., Oberlin, Ohio
*Stoll, Mrs. Eva.....	Dover Center, Ohio
Stolz, Paul G.....	103 S. Front St., Lewisburg, Pa.
Stone, Edith M.....	500 W. Main St., Jackson, Mich.
Stone, Litta M.....	Gilbert, Minn.
Stone, Louise.....	60 Plymouth Ave., Rochester, N. Y.
*Stoody, Mary T.....	243 Second St., Carrollton, Ohio
Stopher, H. W.....	Louisiana State University, Baton Rouge, La.
Storms, Ruth E.....	824 West St., Wilmington, Dela.
Stoughton, Mrs. Carrie E.....	514 Holland St., Erie, Pa.
Stout, Mrs. S. W.....	Parkersburg, W. Va.
Strahm, Franz J.....	State Normal Teachers' College, Bowling Green, Ky.
*Strathmann, George L.....	Davenport, Iowa
Stratton, Marion C.....	568 W. Clinch St., Corry, Pa.
Straub, M. Irene.....	703 LeRoy Ave. W., Ferndale, Detroit, Mich.
Strauss, Mrs. Alice.....	310 S. Wash. St., Alexandria, Va.
Street, Mrs. Eugenie R.....	810 Union Trust Bldg., Rochester, N. Y.
Streeter, Margaret M.....	Victor Talking Machine Co., Camden, N. J.
Streeter, Ruth F.....	33 Grant St., Springfield, Mass.
Streeter, Velma M.....	705 W. Lakeside Drive, Fergus Falls, Minn.
Strodick, Amelia J.....	137 W. Durham St., Philadelphia, Pa.

NAME	ADDRESS
Strong, Jessie G.....	63 N. Seminary, Galesburg, Ill.
Strothoff, Catharine F.....	Hoboken High School, Hoboken, N. J.
Strouse, Catherine E.....	Kansas State Normal, Emporia, Kans.
Stuart, Fannie E.....	204 N. Queen St., Chestertown, Md.
Stuart, Wm. H.....	Granville, Ohio
Stuber, B. F.....	1508 Beardsley St., Akron, Ohio
Sullivan, Edward F.....	110 Fifth Ave., Pittsburgh, Pa.
Sullivan, Irene F.....	2202 Bewick Ave., Detroit, Mich.
Sullivan, Marie.....	1936 N. Meridian St., Indianapolis, Ind.
Sumption, Myra.....	240 Coleman St., Chippewa Falls, Wis.
Supervisors Class.....	School of Music, De Pauw University, Greencastle, Ind.
Surdo, Joseph.....	2315 Madison Ave., Norwood, Ohio
*Sutherby, Theiza M.....	1221 E. 111th St., Cleveland, Ohio
Sutherland, Mrs. Belle Tiffany.....	386 S. Belmont Ave., Newark, N. J.
Sutherland, Edith A.....	810 N. Third Ave., Phoenix, Ariz.
Sutton, Grace E.....	4 Cardotte St. E., Ridgway, Pa.
Sutton, H. Jeannette.....	620 W. Edwards, Springfield, Ill.
Swain, Louise.....	825 Park Ave., Springfield, Ill.
Swain, Mabel S.....	Iowa Teachers College, Cedar Falls, Iowa
Swanson, Neva M.....	116 Elm St., Oberlin, Ohio
Swartwood, Esther R.....	134 W. Broadway, Mauch Chunk, Pa.
Swartz, Ruth.....	440 Napoleon St., Johnstown, Pa.
*Sweet, Naomi.....	67 Hawthorne Ave., Akron, Ohio
Sweesy, Lauretta V.....	Mills College, Mills College P. O., Calif.
Swepton, Ida O.....	525 Considine Ave., Cincinnati, Ohio
Swihart, J. L.....	1926 Sherman Ave., Evanston, Ill.
Swindler, Ivadell A.....	306 N. Main St., Mt. Pleasant, Iowa
*Switzer, Happy M.....	Box 13, R. F. D. 20, Akron, Ohio
Taber, Mildred.....	175 Northampton Ave., Cuyahoga Falls, Ohio
Tarlton, Mrs. Louise L.....	823 Esplanade Ave., New Orleans, La.
*Tatum, Leona M.....	90 E. College St., Oberlin, Ohio
*Taylor, Mrs. Ella G.....	Reedsville, Pa.
Taylor, Herbetta S.....	216 S. Professor St., Oberlin, Ohio
Taylor, Lula M.....	1156 Lexington Ave., Indianapolis, Ind.
Taylor, Margaret E.....	516 Marion St., Oak Park, Ill.
Taylor, May Elizabeth.....	134 S. Professor St., Oberlin, Ohio
Taylor, Minnie.....	515 Walnut St., Leavenworth, Kans.
Taylor, Mrs. Nettie G.....	879 Neil St., Columbus, Ohio
*Taylor, R. D.....	64 E. Jackson Blvd., Chicago, Ill.
Taylor, S. Edith.....	61 Smith St., Mount Kisco, N. Y.
Taylor, Sara H.....	248 Bellefontaine Ave., Marion, Ohio
Taintor, Ruth.....	163 W. College St., Oberlin, Ohio
Teel, Stanley.....	Greencastle, Ind.
Templeton, Fay.....	Gothenburg, Neb.
Tenner, Eleanor A.....	The Leonard, Butte, Montana
Tenney, Lelia E.....	R. F. D. No. 4, Troy, Ohio
Terbush, Adelaide.....	915 Harrison St., Flint, Mich.
Terry, Eleanor I.....	163 College St. W., Oberlin, Ohio

NAME	ADDRESS
Terry, Jennie E.....	123 S. Hill St., Mishawaka, Ind.
Tersegge, Meta.....	230 N. 11th St., Newark, N. J.
*Thalin, John.....	19 Frawley St., Roxbury, Mass.
Thole, Elsie E.....	835 Lafayette Ave. S. E., Grand Rapids, Mich.
Thomas, Clara L.....	1111 Perry St., Davenport, Iowa
Thomas, Jean Alden.....	Anna, Ill.
Thomas, Lovia B.....	1562 Elbur Ave., Lakewood, Ohio
Thompson, Bella B.....	57 U St. N. W., Washington, D. C.
Thompson, Eleanor Maude.....	679 Warren St., Detroit, Mich.
Thompson, Emma Louise.....	709 C. St. S. W., Washington, D. C.
Thompson, Evelyn E.....	2537 Park Ave., Cincinnati, Ohio
Thompson, Edgar C.....	806 State St., Alpena, Mich.
Thompson, Gladys M.....	Aurora, Ohio
Thompson, James M.....	2000 E. Washington St., Joliet, Ill.
Thompson, Helen M.....	1309 Broad, Grinnell, Iowa
Thomson, N. Edith.....	810 Jefferson St., Rochester, Ind.
Thornton, Adelaide.....	1706 Boulevard Place, Indianapolis, Ind.
Thornton, Alice H.....	5317 Virginia Ave., Los Angeles, Calif.
Thorp, Christine.....	176 Alexander St., Rochester, N. Y.
Thorsell, Lillian A.....	1504 Jackson St., Rockford, Ill.
Tilson, Lowel M.....	State Normal, Terre Haute, Ind.
Todd, Mable E.....	544 E. Market St., Akron, Ohio
Tomson, Lorena.....	123 W. Bridge St., Elyria, Ohio
Tompkins, Mrs. Florence C.....	4166 Valley Road, S. W., Cleveland, Ohio
Tonkin, Edna.....	Cleveland, Tenn.
Torbet, Mrs. Janet W.....	3137 24th St. N. E., Washington, D. C.
*Torrence, Julia M.....	692 Roselawn Ave., Akron, Ohio
Towner, Earl.....	261 Calaveras Ave., Fresno, Calif.
Treadwell, Myrle H.....	Iowa Teachers College, Cedar Falls, Iowa
Travelstead, Nelle Gooch.....	7 Proctor Court, Bowling Green, Ky.
Tremaine, C. M.....	105 W. 40th St., New York, N. Y.
Trickey, Elva.....	515 W. Michigan Ave., Lansing, Mich.
Trimingham, Ann.....	420 Home Ave., Oak Park, Ill.
Trollinger, Sadye A.....	611 W. Chapel Hill St., Durham, N. C.
True, Vera.....	450 Baltimore St., Jackson, Tenn.
Trutner, Herman.....	5328 Lawton Ave., Oakland, Calif.
*Tsu, Fong T.....	156 Professor St., Oberlin, Ohio
Tubbs, Forrest A.....	327 N. Main St., Bryan, Ohio
*Tubbs, Mrs. Alta M.....	327 N. Main St., Bryan, Ohio
*Tubbs, Clarence E.....	Cleveland, Ohio
Tucker, A. Edna.....	802 Massachusetts Ave., Washington, D. C.
Tucker, Chlotilde.....	Keep Cottage, Oberlin, Ohio
Tucker, Esther A.....	910 N. Shamokin St., Shamokin, Pa.
Tueller, Joseph B.....	Box 356, Montpelier, Idaho
*Tullis, Dale.....	Davenport, Iowa
Tunncliffe, R. M.....	State Normal, Bowling Green, Ohio
Turner, Mrs. Edith S.....	681 George St., Clyde, Ohio
Turner, Gladys A.....	51 Short St., Blairsville, Pa.

NAME	ADDRESS
*Turnquist, Edwin.....	Davenport, Iowa
*Tuthill, Burnet C.....	228 McCormick Place, Cincinnati, Ohio
Tutt, Helen G.....	330 E. 22nd St., Chicago, Ill.
Twaddell, William P.....	707 S. Dyke St., Duham, N. C.
Tway, Mrs. Marshall C.....	Plain City, Ohio
Twist, Margaret M.....	Lackawanna, N. Y.
Tyler, Lydia H.....	611 E. Anna Ave., Bound Brook, N. J.
Ullemeyer, Grace.....	307 Brockwell Arms, Waterloo, Iowa
Umfleet, Kenneth R.....	136 Woodland Ave., Oberlin, Ohio
University of N. C.....	Dept. of Music, Chapel Hill, N. C.
*Urquhart, Beatrice.....	Akron, Ohio
Utterback, Madge W.....	1014 Jacobus Ave., Tucson, Ariz.
Vail, Harris R.....	1358 E. 58th St., Chicago, Ill.
Valentine, Robert.....	8 Spring St., Westerly, R. I.
Van Den Berg, Anna M.....	1100 N. Lopes, New Orleans, La.
Van Den Berg, Ferne E.....	766 Vinewood, Detroit, Mich.
Van Ostrand, Alice M.....	405 Locust St., Yankton, S. Dak.
Van Sant, Mrs. Lottie G.....	10 W. Park Ave., Pleasantville, N. J.
Van Sickle, Pauline Marie.....	305 E. Morrison St., Frankfort, Ind.
Van Syckle, Florence L.....	54 Drift St., New Brunswick, N. J.
Varley, Ellis C.....	Erie Apts., No. 4, Sandusky, Ohio
*Varley, Mrs. Marie Wright.....	Erie Apts., No. 4, Sandusky, Ohio
Vawter, Lola R.....	21 E. 2nd St., Peru, Ind.
Vayo, Carolyn.....	139 Genesee St., Rochester, N. Y.
Verhulst, Mabel J.....	Box 247, Antigo, Wis.
Vernon, Mrs. Mary Strawn.....	509 S. Wabash Ave., Chicago, Ill.
Vickerman, J. W.....	1563 E. Blvd., Cleveland, Ohio
Vilh, Wilhelmina L.....	915 College Hill, Cape Girardeau, Mo.
Vinson, Mrs. Grace.....	Box 265, Plainfield, Ill.
Votaw, Lyravine.....	6939 Dorchester Ave., Chicago, Ill.
Viant, Violet.....	408 Penn. St., Gary, Ind.
Wade, Grace.....	2800 Linwood Blvd., Kansas City, Mo.
Waggoner, Mrs. Emely.....	149 W. 15th St., Chicago Heights, Ill.
Wagner, Arnold H.....	1063 S. Oxford Ave., Los Angeles, Calif.
Wagner, L. Bernice.....	2034 Clark St., Wilmington, Del.
Wagner, Georgia.....	16 Herron St., Montgomery, Ala.
Wagner, Pauline E.....	925 Miles Ave., Cleveland, Ohio
Wahlberg, Arthur G.....	703 Forthcamp Ave., Fresno, Calif.
Waite, Edna M.....	2026 W. Blvd., Cleveland, Ohio
Wakefield, Helen M.....	810 Ave. C., Bayonne, N. J.
Waldorf, Helen.....	R. F. D. No. 3, Delaware, Ohio
Walker, Charles Wade.....	Ridgefield, Conn.
Wallace, Hazel.....	Ohio University, Athens, Ohio
Wallace, Maude Bruce.....	400 N. 15th St., Fort Smith, Ark.
Wallace, Maude O.....	511 S. Jefferson, Mexico, Mo.
Waller, Florence E.....	State Normal, Slippery Rock, Pa.
*Waller, Ruth M.....	110 E. College St., Oberlin, Ohio
Wallin, Maraquita.....	1565 Pennsylvania Ave., Detroit, Mich.

NAME	ADDRESS
*Wallin, Winifred.....	1565 Pennsylvania Ave., Detroit, Mich.
Walsh, William H.....	391 Jersey St., Buffalo, N. Y.
Walter, Mona R.....	Whiting, Iowa
Walthour, Hannah E.....	Keep Cottage, Oberlin, Ohio
Wannemacher, Eva L.....	14 Birch Crescent, Rochester, N. Y.
Ward, Arthur E.....	276 Field St., Rochester, N. Y.
Warga, Mrs. Charlotte E.....	5605 Quimby Ave., Cleveland, Ohio
*Wareham, Lewis.....	Davenport, Iowa
*Warner, Blanche E.....	1838 E. 30th St., Lorain, Ohio
Warner, Ona May.....	231 E. Pittsburg St., Greenburg, Pa.
*Warner, Richard.....	Medina, Ohio
Warren, Hubert S.....	341 Harrison Ave., Gary, Ind.
Warren, Truxie J.....	285 N. Professor St. Oberlin, Ohio
Washburn, Gladys F.....	State Normal, Indiana, Pa.
Waterbury, Alberta E.....	265 6th Ave., Newark, N. J.
Waterhouse, Murial L.....	4503 Avery Ave., Detroit, Mich.
Watkins, Beulah.....	1214 Walnut St., Danville, Ill.
Watkins, Lovina.....	Gray Gables, Oberlin, Ohio
Watson, Beth.....	Manhattan, Kans.
Watt, Gladys F.....	638 Stewart Ave., Ithaca, N. Y.
Watts, Lillian.....	1304 Park Ave., Racine, Wis.
Weatherly, Albert.....	113 W. 4th St., Cofferville, Kans.
Weatherby, Mrs. Laura F.....	162 E. Holly Ave., Pitman, N. J.
Weaver, Mrs. L. J.....	Somerton, Ariz.
*Warner, Charles.....	Davenport, Iowa
*Weaver, Max.....	Davenport, Iowa
Weaver, Paul J.....	University of N. C., Chapel Hill, N. C.
Webb, Estelle Baker.....	McLeansboro, Ill.
Webb, Mary A.....	3605 Windsor Mill Rd., Baltimore, Md.
Webber, Jessie M.....	Abelene, Kans.
Weber, Lucy R.....	Box 358, Milford, Del.
Weber, Helen M.....	629 N. Lafayette St., South Bend, Ind.
Webster, Ada.....	699 E. Main St., Rochester, N. Y.
Webster, Mary F. M.....	American Book Co., Cincinnati, Ohio
Webster, Susan.....	137 Linden St., Rochester, N. Y.
Weegand, Ruth.....	89 Copenhill Ave., Atlanta, Ga.
*Weeks, Warren.....	Davenport, Iowa
*Weeks, Paul.....	911 Avon St., Akron, Ohio
Weidner, D. Lucile.....	Mulberry, Ind.
*Weit, Evelyn M.....	163 College St., Oberlin, Ohio
Weller, Mrs. Ava.....	824 Thurston Rd., Rochester, N. Y.
*Wells, Edyth C.....	378 E. Exchange St., Akron, Ohio
Wells, Kenneth H. C.....	10 Horton Place, Brattleboro, Vermont
Wentz, Mildred G.....	132 W. 3rd St., Lewistown, Pa.
Wertman, Newton.....	311 Prospect St., Ashland, Ohio
West, Helen W.....	2030 Riverside Drive, R. F. D. No. 6, Trenton, N. J.
*West, Mrs. Loave D.....	320 Harrison Ave., Canon City, Colo.
*Westerfield, Nola M.....	8820 Carnegie Ave., Cleveland, Ohio

NAME	ADDRESS
Westhoff, F. W.....	304 W. Mulberry St., Normal, Ill.
Weston, Pauline M.....	118 Davenport, Detroit, Mich.
Westwood, Louise.....	192 Roseville Ave., Newark, N. J.
Wettetein, Pauline L.....	3129 Forest Ave., Kansas City, Mo.
Wheatley, Emma.....	2999 E. 77th St., Cleveland, Ohio
Wheeler, Bernice.....	Hopkinsville High School, Hopkinsville, Ky.
*Wheeler, Clarence B.....	6 St. Paul St., Cambridge, Mass.
*Wheeler, Mrs. Clarence B.....	6 St. Paul St., Cambridge, Mass.
Wheeler, Fletcher.....	510 State St., Madison, Wis.
Wheelock, Mary E.....	612 E. 6th St., Alton, Ill.
Wherry, Winifred.....	Mountain Iron, Iowa
White, Bernice.....	370 Central Park, West, New York, N. Y.
White, Elisabeth G.....	2446 Maryland Ave., Baltimore, Md.
White, Mrs. Florence S.....	8223 Merrill Ave., Detroit, Mich.
White, Robert J.....	Washington High School, East Chicago, Ind.
White, Sarah K.....	St. Joseph, Mo.
White, Stephenia D.....	326 Liberty St., Conneaut, Ohio
Whitlatch, R. Irma.....	447 Center Ave., Verona, Pa.
Whitley, Gladys E.....	Roanoke Rapids, N. C.
Whitsey, Edna Alice.....	2750 Hampshire Rd., Cleveland Heights, Ohio
Whittemore, Harry E.....	School Dept. City Hall, Manchester, N. H.
Whittlesay, Elizabeth.....	127 W. State St., Mason City, Iowa
Whitmore, Helen.....	444 State St., Ottawa, Ill.
Whitwell, Ivah N. D.....	458 William St., Flint, Mich.
Wickless, Joyce.....	3624 Highland, Kansas City, Mo.
Widdowson, Edna J.....	1827 L St., Lincoln, Neb.
Wiggins, Mrs. Eva.....	Cleveland, Ohio
Wigman, Dorothy J.....	103 Overbrook Blvd., Oliver Station, Pittsburg, Pa.
Wilbur, Gail.....	215 Locust Ave., Mannington, W. Va.
Wilcox, Blossom Gene.....	Defiance College, Defiance, Ohio
Wilcox, Dora.....	University of Delaware, Newark, Del.
Wilcox, E. H.....	University Station, Grand Forks, N. Dak.
Wilcox, Florence.....	114 S. Ashland Ave., Green Bay, Wis.
Wild, Theresa F.....	340 W. Calhoun St., Macomb, Ill.
Wilder, Edna B.....	341 Englewood Ave., Chicago, Ill.
Wilder, Harry S.....	361 Austin St., West Newton, Mass.
Wilder, Mary Kennedy.....	1844 E. 81st, Cleveland, Ohio
Wilfley, Geneva.....	Maryville, Mo.
*Wilhelm, Harvey.....	Davenport, Iowa
Wilkinson, Marion G.....	Johnson House, Oberlin College, Oberlin, Ohio
Willard, Joseph S.....	2315 Germantown Ave., Philadelphia, Pa.
Willer, Rudolph.....	602 Alameda Ave., Middletown, Ohio
Williams, Arthur L.....	217 Elm St., Oberlin, Ohio
Williams, Elizabeth.....	12 E. Newell Ave., Rutherford, N. J.
Williams, Mrs. Jeane E.....	157 Forest Ave., Wellington, Ohio
Williams, Lucy M.....	1203 8th St., Arkadelphia, Ark.
Williams, Marguerite C.....	1266 Otter St., Franklin, Pa.
Williams, Mae Belle.....	Iuka, Miss.

NAME	ADDRESS
Williams, Marian S.....	1334 Merrymany, Marinette, Wis.
Williams, Mildred A.....	701 12th St., Huntington, W. Va.
Williams, Sudie L.....	211 S. Lancaster Ave., Dallas, Texas
*Williamson, A. B.....	543 Edgewater Drive, South Bend, Ind.
Williamson, Viola B.....	132 Geneva Ave., Glenside, Pa.
Willman, Flora A.....	114 Rural St., Emporia, Kans.
Wills, Mrs. J. Norman.....	Greensboro, N. C.
Willson, Wm. A.....	Room 1811, 1819 Broadway, New York, N. Y.
Wilson, Esther L.....	158 W. College St., Oberlin, Ohio
Wilson, Frances E.....	221 4th Ave., South Bend, Ind.
Wilson, Grace V.....	1028 Harrison St., Topeka, Kans.
Wilson, R. D.....	Box 67, Ruston, La.
Wilson, Lucy Dean.....	Camden, N. J.
Wilson, Mary Emma.....	R. F. D. No. 2, Helmer, Ind.
Wilson, Thomas.....	17 Oakwood Place, Elizabeth, N. J.
Windhorst, Estelle.....	211 Library Arts Bldg., Iowa City, Iowa
*Wingert, Ethel.....	119 N. Grant St., Bloomington, Ind.
Winkler, M.....	701 7th Ave., New York, N. Y.
Winkler, Theo.....	1230 N. 6th St., Sheboygan, Wis.
Winks, Esther.....	201 W. 6th St., Bicknell, Ind.
Winn, Nelle R.....	506 Lincoln Way W., Mishawaka, Ind.
Winslow, Harold E.....	274 Burgess Ave., Indianapolis, Ind.
Winslow, Ralph G.....	881 Warren St., Albany, N. Y.
*Winter, Mrs. Florence M.....	Avon, Ohio
*Winter, Paul W.....	Avon, Ohio
Winters, Mary Louise.....	120 E. Hamtramck St., Mt. Vernon, Ohio
Wingfield, Daisy.....	Roanoke, Va.
Wise, Will F.....	1612 Nichol Ave., Anderson, Ind.
Wisnall, E. Jane.....	113 Garrard St., Covington, Ky.
Wiswall Vera M.....	308 Augusta Ave., De Kalb, Ill.
Witte, Arthur F. A.....	118 Saratoga Ave., Yonkers, N. Y.
*Wolfensheim, Lillian.....	2105 S. Clifton Park Ave., Chicago, Ill.
Wolter, Jeannette E.....	323 E. Liberty St., Girard, Ohio
Womack, Mrs. Francis.....	161 Main St., Reidsville, N. C.
Wong, Grace T. H.....	63 E. Lorain St., Oberlin, Ohio
Wood, Lucy T.....	312 McKee Place, Pittsburg, Pa.
Wood, M. Aurelia.....	601 4th Ave., Clinton, Iowa
Wood, M. Louise.....	233 8th St. N. E., Washington, D. C.
Wood, Marian E.....	137 E. 10th St., Erie, Pa.
Woods, Marian.....	Conservatory of Music, Cincinnati, Ohio
Woods, Glenn H.....	277 Park View Terrace, Oakland, Calif.
Woods, James E.....	822 E. Central Ave., Miamisburg, Ohio
Woods, Katherine T.....	325 Stratford Ave., Pittsburg, Pa.
Woodcock, Irene.....	1010 Robbins Ave., Niles, Ohio
Woodlen, Etta A.....	206 Scott St. N., Wilmington, Del.
Woodman, Mrs. Grace P.....	1027 Oak St., Jacksonville, Fla.
Woodroffe, Minnie C.....	608 Wier St., Woodbine, Iowa
Woodside, J. W.....	65 W. 71st, New York, N. Y.

NAME	ADDRESS
Woodward, Mrs. Allie R.....	210 Lampkin St., Starksville, Miss.
Woodworth, Corrine F.....	Lakewood, Ohio
Wormley, Josephine E.....	547 Florida Ave. N. W., Washington, D. C.
Worth, Louise.....	Albia, Iowa
Wright, Edna A.....	Ridgley Apts., Birmingham, Ala.
Wright, Florence.....	49 Hortense St., Rochester, N. Y.
Wright, Mrs. Hugh E.....	344 N. Main St., Springfield, Tenn.
Wright, J. Ruth.....	744 Coventry St., Akron, Ohio
Wright, Mrs. Orva H.....	1042 7th St., Rochelle, Ill.
Wright, Orville.....	1225 W. 1st St., Dayton, Ohio
Wright, Ralph W.....	931 7th Court, Lorain, Ohio
Wright, Vivian M.....	Box 1222, Jerome, Ariz.
Wyantt, Robert....	New Philadelphia High School, New Philadelphia, Ohio
Wylli, Joseph.....	2442 Franklin Ave., Toledo, Ohio
Wysong, Mrs. Norma.....	201 S. Irby St., Florence, S. C.
Yates, M. Anita.....	1101 School St., Calumet, Mich.
Young, Frank A.....	4411-4433 Kemper Ave., St. Barnard, Ohio
Young, Jeanette E.....	4169 E. 94th St., Cleveland, Ohio
*Young, Mrs. Pauline A.....	Garrettsville, Ohio
Youngs, Blanche.....	Cadillac, Mich.
Yule, Joseph Lynn.....	134 Lancaster St. E., Kitchner, Ontario, Canada
Zanzig, A. D.....	4 Monument St., Concord, Mass.
Zehner, Harry H.....	639 Chestnut St., Columbia, Pa.
Zehrunge, Elsa E.....	R. D. 11, San Rae Gardens, Dayton, Ohio
Ziegler, Erma M.....	83 Second St. N. E., Carrollton, Ohio
Zeigler, Tamson J.....	34 Hepburn Hall, Oxford, Ohio
Zeigler, Laura E.....	1521 Denniston St., Pittsburg, Pa.
Zenor, Helen.....	Glenpool, Okla.
Zielinski, Mary V.....	1514 Michigan Ave., Bay City, Mich.
Zimmerman, Marguerite M.....	Broadland Hotel, Kansas City, Mo.
Zimmerman, Rosa.....	2325 Colby Ave., Everett, Wash.
*Zincke, Frances E.....	853 S. Poplar St., Bucyrus, Ohio
Zisgen, Catherine M.....	28 Hudson St., Trenton, N. J.

INDEX

Address of President.....	28	Educational Council	10, 237
Advantages and Dangers of the Music Memory Contest	125	Election Members to National Research Council of Music Education	240
Advantages of the Movable "Do" over the Fixed "Do"	186	Election of Officers	230
A Golden Mean in School Education....	38	English Diction in Singing	147
A Lesson in Appreciation.....	53	Ethics of the Supervisor	62
Amendments to the Constitution.....	7, 231	Farnsworth, Charles H.....	38, 237
Armitage, M. Teresa.....	160	Fay, Jay W.....	167, 230, 234
A State Program of Music Education....	84	Fifth Day	181
Band as a School and Community Asset, The	172	First Day	23
Bands		Fisher, William Arms	59
East Technical High School, Cleve- land	14	Fourth Day	102
Girls Band, Glenville High School..	17	Gall, Ruby	122
Grand Rapids, (Mich) Central High School	19	Garlinghouse, Burton	15
Banquet, Annual	19	Gartlan, George	77
Beyond the Horizon	154	Gehrkins, Karl W.....	28, 227
Bicking, Ada	232, 234	Giddings, T. P.....	163
Birchard, C. C.	68	Glee Clubs	
Bivens, Alice E.	203	Boys, Davenport, Iowa, High School.	15
Bloch, Ernest	181	Girls', East High School, Cleveland, Ohio	14
Board of Directors	12	Oberlin College	14
Booth, Guy	179	Gordon, Edgar B.....	172
Bowen, George Oscar	16, 224	Greetings	
Breach, William	193	American Academy of Singing Teach- ers	240
Burns, S. T.	198	National Federation of Music Clubs..	240
Business Meeting	224	President Warren Harding	240
By-Laws	8	Heacox, Arthur E.....	206
Calendar of Meetings	9	Ideals Underlying Selection of Operettas and Cantatas	160
Chorus, Conference	16	Index	319
Cincinnati Young People's Concerts	108	In Memorium	22
Clark, Kenneth S.....	80	Inskip, Alice C.....	183
Committees		Introducing Music as a New Subject....	193
Amendments to Constitution	11	Invitations for 1924 Conference	242
Instrumental Music	11	Jones, Griffith	17
Necrology	11	Jones, J. Powell	16
Vocal Music	11	Kelly, Thomas James	108, 147
Week of Song	11	Kraft, Edwin Arthur	240
Community Singing	14, 16	Lowry, Margaret	128
Congdon, C. H.	230	McConathy, Osbourne	16
Conklin, Louise W.....	213	McFee, A. Vernon	224
Constitution and By-Laws.....	5	McKenzie, Duncan	187
Cotton, Mrs. Homer E.....	191	Maddy, J. E.....	163
Correlation of Music and English.....	118	Mattern, David	175
Daily Drill in High School Harmony	216	Melody vs. Exercise Method in Violin Class Teaching	175
Damrosch, Walter	53	Members	269
Dann, Hollis	84	Miessner, Otto W.....	16
Davis, Will	13	Morgan, Russell	14, 15
Demonstrations		Music for Individual and Social Life....	68
Teaching Rote Songs in Grade Two..	13	Music Memory Contest	20
Testing Adolescent Voices	13	Music Program of the Centralized School.	198
Two-Part Singing	13	National Research Council of Music Edu- cation	240
Universal Teacher for Orchestra and Band Instruments	163		
Violin Class Lesson	13		
Dickinson, Edward	92		
Dillon, Fannie C.....	219		
Dykema, Peter W.....	14, 23		

Officers	12	Second Day	28
Opportunity for Service in Work of Committee on Instrumental Affairs.....	167	Seven Years of Harmony Teaching in Detroit (Mich.) Schools	213
Orchestras		Sharpe, Nelle I.	201
Cleveland-All High School	15	Shepherd, Arthur	113
Cleveland Symphony	15	Shepard, Grazella Pulver	118
Conference	16	Significance and Possibilities of Instrumental Music Movement	102
Grand Rapids (Mich.) Central High School	19	Smith, Winifred	13, 25
Orchestral Concerts for Children	113	Snedden, David	45
Organ Recitals		Sokoloff, Nikolai	15, 25
Kraft, Edwin Arthur	20	Some Questions	28
Moore, Douglas	15	Sonneck, O. G.	132
Outline for a Two-Year Harmony Course.	219	Spizzy, Mabel S.	149
Percival, Frank E.	216	Standing Committees	11
Peters, Conway	19	State Chairmen	10
Plan for County Organization	203	Stuber, B. F.	13, 23
President's Report	227	Symphony Orchestra as Related to Public School Music	25
Programs		Table of Contents	3
Boys' Band, East Technical High School, Cleveland	14	Teaching Musical Form with Aid of Phonograph	122
Boys' Glee Club, Davenport, Iowa..	15	The Art of Accompanying as Applied to Public School Music	77
Cleveland All-High School Orchestra	15	The Art of Conducting	141
Cleveland Symphony Orchestra	15	The Daily Lesson Plan	185
Conference Chorus and Orchestra..	16	The Future of Musical Education in Public Schools	45
Girls' Band, Glenville High School ..	17	The Music Publisher and the Supervisor.	59
Central High School Band and Orchestra, Grand Rapids	19	The Spirit of Music	92
Mixed Glee Club, East High School, Cleveland	13	Third Day	59
Oberlin College Gee Club	13	Treasurer's Report	224
One Thousand Boys, Cleveland Schools	16	Use of the Music Library for Appreciation of Music	132
Organ Recital, City Auditorium	20	Use of the Player Piano in Appreciation Classes	128
Sixteenth Meeting	13	Violin Class Teaching	179
Reports		Vocal Problems Encountered in High School Glee Club and Chorus and How to Meet Them	149
Committee on Educational Council Amendment	231	Votaw, Lyravine	154
Committee on Instrumental Music..	234	Wagner, Arnold	13, 24
Committee on Necrology	230	Watkins, John T.	141
Committee on Propaganda	237	Ways and Means of Grading Children in Music	191
Committee on Resolutions	232	Weegand, Ruth	13, 23
Committee on Sectional Conferences..	236	What is Modern in Music	181
Committee on Week of Song	234	What Shall We Teach in First Year Harmony	206
Demonstration Lessons	23	Whittemore, Harry E.	62
Editor of Journal	224	Williams, Sude L.	125
Educational Council	237	Wirkler, J. E.	13
Financial Report of Journal	243	Woods, Glenn H.	102
Nominating Committee	230	Work of the Committee on People's Songs	82
President	227		
State Chairmen	244		
Treasurer	224, 242		
Rural School Music in Ohio	201		

